From jazz to jazz in education: an investigation of tensions between player and educator definitions of jazz

by

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**Thesis submitted for the degree of Doctor of Philosophy
At the University of London, Institute of Education,
in April 2001.**

Volume 1: Text and Bibliography

Abstract

This study investigates tensions between definitions of jazz found in two overlapping but distinct contexts: 'real world' and 'education'. Definitions are seen as ways in which characteristic musical features and social practices are identified and thus named and evaluated as jazz. The literature review establishes the context of the research problem and introduces the main theoretical strands. Data take two forms: transcripts of lengthy semi-structured interviews with six musicians, all UK jazz players and educators; and jazz literature from academic and non-academic sources.

Significant tensions were found in a number of areas. In education, bebop was more central to jazz, while fusion was less prominent. Processes of canonisation, simplification and decontextualisation were also identified. A range of definitions of ethnic identity was found and tensions between them were strong. In education, however, ethnicity was less explicit. The journey of growth towards self-knowledge was a consistent feature of both contexts, but in education learners were also required to recreate core repertoire. Interaction in real world music-making was central to the social practices of the style, but aspects of this interaction were modified in education. Mentor and facilitator roles predominated, and a subsequent reluctance to intervene in musical and educational interactions was noted. Definitions conventional to the musicological traditions of classical music were dominant, and were particularly significant in education. It is suggested that tensions found are caused by two factors occurring within education. These are a need to restructure jazz as educational knowledge, and the distinctive nature of the role of the educator in jazz.

The thesis exposes the need for a reconsideration of definitions of jazz in education so that features and social practices found to be characteristic of jazz in the 'real world' are also reflected in educational contexts.

Acknowledgements

Heartfelt thanks are due to Keith Swanwick and Lucy Green, who between them supervised this study: firstly to Keith, who nurtured the project through its long and unfocussed early stages with great wisdom; and then to Lucy, whose clarity of thinking and high standards were invaluable as the text unfolded and was subsequently refined.

Thanks too to the many fellow students, colleagues and friends, with whom ideas have been tossed around and both milestones and anxieties shared. You're too many to mention by name, but Matt Kelly's commitment was above and beyond..., and Kevin Jackson and Mike Welsh both responded to endless requests for support of various kinds with creativity, tea, sympathy, personal commitment, alcohol and, above all, patience and understanding.

I have also to thank the interviewees themselves, who bared their souls willingly and put in a great deal of time in the cause of the project. I hope it was worth it.

A number of institutions and related individuals also deserve a special mention: Rutgers University, Institute of Jazz Studies, and in particular Vincent Pelote, Dan Morgenstern and Lewis Porter, for their practical help, use of their unrivalled facility and the time they spent just talking; Brunel University for providing funding in the early stages; and Anglia Polytechnic University and Bob Reeve for getting me interested in the first place.

Thanks to Philip Mundey, Nigel Scaife, Michelle James and others at the Associated Board for their understanding in leaving me alone at various times in the closing months, and giving me the time to complete the task when there were many more pressing and practical jobs to do.

And finally thanks to Yuwrajh, for everything.

Charlie.

Charlie March 2001.

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Introduction

Starting point

This research was inspired by a phenomenon that I and many of my colleagues experience regularly as jazz musicians and educators. It is best described as an intuitive discomfort at the idea of jazz appearing in education, coupled with a feeling that the social context of education somehow changes the music. As a post-graduate student, I was one of the first generation of jazz musicians in the UK to have a classroom-based jazz education to back up my initial classical training and jazz playing experience. It was there that I first experienced the gut feeling that the jazz I was being taught was somehow different from the jazz I experienced as a player. Now, as Project Co-ordinator of the new Jazz syllabuses of the Associated Board of the Royal Schools of Music (Beale, 1998; ABRSM, 1998), I have regular and sometimes heated communication with fellow player and educator colleagues who feel a similar discomfort in various forms. This thesis is an opportunity to study this previously unresearched phenomenon. It is exploratory work, which begins from what jazz musicians and educators say and write about what they do. It draws on a range of theory to define more clearly the tensions between what I call 'real world jazz' and 'jazz in education', and aims to increase understanding of what this phenomenon is, and why it occurs.

Definitions

The central concern of this thesis is jazz, and in particular the ways in which jazz is articulated as a musical style in the definitions of players and educators. A musical style can be seen as articulated in two main ways. On the one hand, a style is articulated through music-making, in the sounds musicians make. On the other, it is also articulated in the language people (in this case players and educators) use in their writing and discussion to identify and thus conceive of music as 'jazz'. In education, this language is particularly crucial, since it is part of the educator's job to make explicit aspects of the style sometimes left implicit by the player, in order to communicate them to learners. In this research, the data take the form of terms used, singly and in combination, to refer to a wide range of features of the style, and to the social practices involved in its production and reproduction. The function of these terms is to name and so select features within the music and its practices as characteristic of the style, and to point to them as significant, valuable or desirable. The features and practices referred to were extremely wide-ranging. They included characteristic patterns of sound, qualities, values and attitudes, as well as approaches, functions and activities associated with jazz. Collectively, these terms are the means by which listeners use language to define the musical and social-practical features of jazz. Because of this function, in the thesis I am proposing to call them 'definitions', as a constellation term that encompasses this wide range of elements.

Single terms found included, for example, 'head', 'bebop', 'harmony', 'improvisation', 'band', 'black' and 'risk-taking'. More 'umbrella' terms included the names of well-known players. Miles Davis, for example, was a significant, even iconic figure within jazz when he was alive. Yet 'Miles Davis' is also now a single term that refers to a sound world - a complex and many-faceted set of musical features and social practices to be aimed for. The term defines a complete

set of criteria against which to evaluate the playing of musicians or learners as 'jazz'. Terms also appeared in combination with each other. For example, the specifically rhythmic aspects of Miles Davis' playing in a group might be described both as 'black' and as 'risk-taking'. Some definitions also function by referring to other styles, setting up relationships between, for example, fusion and bebop or between jazz and classical music. Definitions such as these collectively function as a means of organising and classifying pieces of music into repertoires, labelling and so articulating ways of conceptualising the music. Seen in this way, the research investigates how the musical style is constructed, and how what counts as jazz is differentiated from what does not.

When combined, some of these definitions tend to be in tension with others, or at least to 'push' in particular directions, towards characteristic features or social practices. 'Miles Davis' and 'Dizzy Gillespie', for example, might be seen in this way – definitions which articulate related but opposing stylistic goals within jazz, or at least major points of bifurcation in the definition of the style, where a player chooses how to proceed. The research focuses specifically on such tensions. Perhaps 'Miles Davis' appears more in education than 'Dizzy Gillespie', for example, or perhaps certain aspects of their playing are more emphasised in one context than in another.

'Real world jazz' and 'jazz in education'; 'teaching and learning in jazz'; players and educators; academics

This study considers definitions of jazz occurring in two related social contexts: first, the 'real world' of the jazz player, and second, the equally real but subtlely different world of the jazz educator. The two terms 'real world jazz' and 'jazz in education' are used throughout, to differentiate between definitions of jazz found in these two contexts. It is also important to make clear from the very start that, although 'real world' and 'education' are separate for the purposes of data

analysis, the activities occurring in these two contexts may also overlap. Some learning, for example, takes place in 'real world' contexts during music-making, and music-making can occur in 'education' contexts too, during learning.

For simplicity of language, those who play and write about jazz in the real world are referred to simply as 'players', while jazz educators and those who write about jazz in education are referred to as 'educators'. The term 'educator' is used as more neutral than 'teacher', because the extent to which jazz educators see themselves as 'teaching' is one of the areas investigated. The term 'player-educator' is also used to identify those who do both. All interviewees were player-educators, and I would describe myself as one too. Finally 'academics' is a term referring to a third group of people generating definitions of real world jazz and jazz in education. I am using this term in the sense defined in the work of Gabbard covered in the next chapter (see page 19.). The perspectives of 'academics' are significant and influential in both contexts, but they are not treated here as a separate category. Instead, since both 'players' and 'educators' may or may not also be 'academics', analysis focuses only on the two contexts of 'real world' and 'education', and academic perspectives are seen as contributing to definitions of jazz in both contexts in particular ways. The research focuses exclusively on the interface between these two contexts, and on the ways in which definitions of the style may or may not be in tension within and between them. I will now dispense with inverted commas in all future use of these terms.

As well as examining definitions of real world jazz and jazz in education, which is the main focus here, a third and less central area of enquiry concerns what is here called 'teaching and learning in jazz'. Data on 'teaching and learning in jazz' was extremely wide-ranging, and included accounts of knowledge, curriculum structures, skills, levels, activities, teaching and learning strategies, teacher and pupil roles, motivation and the aims and functions of learning jazz. The research treats 'teaching and learning in jazz' solely as a contextual factor that may influence definitions of jazz in particular ways, and sometimes causes the tensions

found. The possibility is also considered that 'teaching and learning in jazz' occurs in the real world as well as in education.

To summarise, this research focuses on the *definitions* of jazz used by musicians and educators, rather than on the sounds of jazz themselves. The thesis considers three areas, known as real world jazz, jazz in education and, to a lesser extent, teaching and learning in jazz. Findings concern tensions between real world jazz and jazz in education, and factors within teaching and learning in jazz that may cause such tensions.

Data and theory; literature and interviews; the aims and contribution of the study

While the methodology is mainly covered in Chapter III, some introductory remarks are appropriate about the relationship between data and theory in the thesis and about the analytical method employed. These lead on to an initial articulation of the aims and contribution of the thesis and to an account of its structure.

This is an exploratory study, which is data-led. Definitions of all kinds were admissible, from both writers and interviewees. Writing from a range of academic and non-academic literature provided an overview of definitions of jazz. This was then supported and augmented by a second, more detailed set of definitions, gathered in long semi-structured interviews with six jazz musicians who were player-educators. These interviews not only provided depth and a sense of the particular, but also served to supplement the lack of coherent written material on jazz in education and on teaching and learning in jazz. In the thesis, reference is made to the 'writers' and the 'interviewees', to differentiate between literature and interviews, though sometimes only the 'data' is referred to, and here both literature and interviews are implied. In analysis, definitions from literature and

interviews are compared and findings are treated as more reliable where they support each other. Four areas of data were therefore considered in total: literature on real world jazz; literature on jazz in education; interview data on real world jazz; and interview data on jazz in education.

The research process was inductive, 'where the researcher will develop theoretical propositions or explanations out of the data' (Mason, 1996: 137). An initial review of the literature established some emerging themes and this led into a data collection phase. These themes form the basis of Chapter II below, which lays out the research context, and so establishes the scope of the work, though some theory is also introduced as it becomes relevant in later chapters. A clear focus was established at this stage on definitions included in the data, and such was the range of these definitions that a decision was taken not to examine areas excluded, such as social class, gender and, to some extent, nationality. As groups of definitions within this data emerged as significant during a first round of analysis, a process of synthesis began, whereby key conceptual areas important in the definition of jazz were identified, pre-existing theory relating to these areas was introduced and additional theory was developed. The key conceptual areas that emerged in this process of synthesis were canonicity, ethnicity, personal growth and self-expression, interaction and the role of classical music in jazz. Bergeron and Bohlman (1992) and Citron's (1993) concepts of canonicity, or Gilroy's (1993) division into 'essentialist' and 'nonessentialist' ethnicity are examples of such pre-existing theory. The primary justification for the conceptual areas covered is that they were the most common in the data and the ones where tensions between the two contexts studied were most clearly articulated. However, unsurprisingly, some conceptual areas were often already present or at least implicit in the theoretical literature to varying extents. This was particularly true in the literature of real world jazz. In this way, analysis of the data evolved in the course of the research, through successive rounds of interaction between data and this existing theory. In addition, this inductive process generated new theory concerning tensions between definitions of jazz in the real world and in education.

Factors within the social context of education found to contribute to those tensions are also discussed to some extent.

The range of approaches to defining jazz found in the data has meant that some areas are less comprehensively covered in the thesis than others. This is partly a function of space and partly a result of the amount of writing in the areas concerned. It would be possible, for example, to write a complete thesis on canonicity in jazz in education, or on personal growth and self-knowledge in real world jazz. Instead, the approach employed here attempts an overview of jazz as a whole. The main benefits of this are that the research has a firm basis in the accounts of practitioners and writers involved in jazz, however wide-ranging and complex, and that it takes a holistic approach to a many-stranded but nevertheless unified phenomenon.

We can begin, then, to identify the contributions this thesis makes to the field. The first contribution of the study is to observe which definitions are included, to find patterns within them and to categorise those patterns into broad conceptual areas. Although writing on real world jazz has already taken place in some of these areas, jazz in education has not been studied before in this way, and a formal comparison between the two areas has never been attempted. The prominence of group interaction in definitions of real world jazz was also unexpected, because the role of interaction is a relatively new and under-researched field of jazz musicology, which has only come to prominence in the past few years. The result may firstly be described as a new synthesis of recent research, and one that considers some aspects of real world jazz in a unique way in order to facilitate comparisons with the field of education. Secondly, and this is the main contribution, the study aims to identify tensions between and sometimes within definitions found. This unique focus on tensions between real world and education is the central concern of the thesis, and one where theory-building is most necessary, since so little has already been done. This involves, for example, the identification of definitions that figure more prominently in one area than in

another, and of definitions that vary from context to context. Thirdly the study briefly considers factors within the social context of education that cause these tensions.

The thesis structure

In Chapter II, an overview of the literature of jazz is presented. This is not intended as a full review of the literature, since much of the literature is covered as data in the main body of the work. Instead, this overview serves to establish the context of the research problem and to introduce some of the main theoretical strands that appear in the thesis as a whole, though others are introduced chapter by chapter as they become relevant. It also identifies other issues already in the field, refines further aspects of the relationship between real world jazz and jazz in education, and so establishes more clearly the nature of the contribution this research makes. The overview begins with a more general account of jazz criticism, and focuses later on jazz in education, which becomes the main area of concern. The methodology is considered in Chapter III.

In Chapters IV-VIII, data deriving from both interviews and literature are treated side by side, in conjunction with critical reviews of existing theory. Definitions, real world and educational, which concern the substyles of jazz and the development of a jazz canon are presented in Chapter IV, while those concerning ethnicity are similarly discussed in Chapter V. The next three chapters focus on personal growth and self-expression, group interaction in jazz and the influence of classical music on the way jazz is defined. Real world and educator definitions are treated together, to facilitate discussion and to enable explicit and implicit conflicts between the two contextual positions to be brought to light. At the end of each chapter, findings are discussed concerning the extent to which real world jazz is, for example, more or less canonical than jazz in education, or whether definitions of ethnicity in educational jazz conform more to one view of ethnicity

in real world jazz than to another. Chapter IX concludes by drawing these strands together around the central idea of tensions between the two contexts and discussing factors in teaching and learning in jazz causing them. The thesis concludes with a consideration of the implications of findings for educators and avenues for further research. A large Data Appendix has been enclosed which includes much of the significant interview data used to justify points made. Other Appendices cover aspects of the analysis and interview schedule used.

II

Literature Review

The academic literature on jazz was a small field until comparatively recently, and that of jazz education even smaller. Welburn (in Kirchner, 2000: 754) charts the emergence of what he calls jazz criticism alongside jazz journalism through the 20th century. He suggests that the first important histories began to be written in the late 1940s and 1950s, with Blesh (1946), Ulanov (1952), Stearns (1956) and Hodeir (1956). Even so, as late as 1964, Dave Dexter's (1964: 163) bibliography of jazz runs to only 22 titles. As Hoagy Carmichael, quoted in Peretti (1991), put it, at the time ... 'we didn't write about it, so it all went into history ass-backwards' (1991: 211). Peretti suggests that the jazz knowledge lost in this early period may never be 'recovered' through research and scholarship (211), because little written evidence is available and because the significance of jazz has itself been changing as it has entered the academic arena. Kennington and Read's (1980) survey indicates a huge explosion of jazz-related writing in the 1960s and 1970s, and is the first to include jazz education within an overview of jazz. Witmer and Robbins' (1988) survey of pedagogical materials and Herzig's (1995) review of the education literature both indicate a similar increase in writing at around this time. Lewis Porter (1993: 442) argues for a more rigorous and scholarly 'investigation of the past', and elsewhere (1988) is critical of many jazz critics and researchers for their lack of academic professionalism and general knowledge of the arts. In his brief review of doctoral research in jazz improvisation pedagogy, Bowman (1988) likewise comments that this writing and

much that has followed it is often below the standards of doctoral work. Brown (1988) also suggests more work is necessary specifically in jazz bibliography.

The specialist journals on jazz and jazz education remain a small field. A substantial proportion of the education-based articles used in this thesis come from only two publications from the International (previously National) Association of Jazz Educators: *Jazz Research Papers* and *Jazz Educator's Journal.* The former is the only academic journal specialising in jazz education, while the latter is partly based on the IAJE's annual conference proceedings and is more of a trade magazine for jazz educators. Of 125 articles published in *Jazz Research Papers* between 1981-88, Bash (1989) revealed 38 were broadly historical, 72 were descriptive surveys, 12 were analytical surveys and 3 were experimental in nature. Most are focused on higher education level work, and are intended as much to facilitate the sharing of good practice between US teachers and academics as to conduct a rigorous, scholarly or theory-based study of the field. Some are by established writers such as Dave Liebman and Martin Williams. Others, like Behnke's (1984) article, 'An Improved Adjudication Form', are essentially descriptions of local activities, schemes of work or assessment schedules shared by the educator concerned. The major academic journals relating specifically to the musicology of jazz are the Annual Review of Jazz Studies, JazzForschung and Jazz Changes, the magazine of the International Association of Schools of Jazz, first published in 1994. Articles used as data here come from these two, and also from the jazz magazines, such as Downbeat, Jazz Journal, Jazz Forum, Jazz Life, Jazz UK and Jazz Monthly[1]. Some of these have been going much longer than the academic publications, though their content is extremely varied, and they function as entertainment and journalism as much as criticism. All contain some material on education. This thesis also includes articles from other related areas, such as black music, popular music, the sociology of music and music education.

[1] All were available in near complete sets at the Institute of Jazz Studies, Rutgers State University, Newark New Jersey, a comprehensive resource the like of which does not exist in the UK.

The emerging academic 'voice' and the jazz canon

As the literature has developed, so too has what Krin Gabbard has called the academic 'voice' (1995:11) in jazz writing. He observes the steady academicisation of a practice that was originally the province of the jazz journalists, enthusiasts and partisan discographers, his 'amateurs' and 'exclusionists' (9), who were the old bedrock of the jazz audience and of jazz criticism. Here, he is referring to jazz writers like Leonard Feather (1976), Gene Lees (1994) and Martin Williams (1959, 1970), who often work both as journalists and as academics, and reflect this in the style and content of their work. A substantial proportion of their published writing, for example, consists of compilations of articles written over many years since the 1950s from the authoritative but by no means academic jazz magazines mentioned above, such as Downbeat and Metronome. Gabbard pinpoints evidence of a distinctive set of specialised 'metalanguages' (1995: 6), the new 'rhetoric of jazz studies' (1995: 11), and goes on to explain how academics have tended to 'professionalise' jazz criticism with 'theory' and 'jargon-mongering' (1995: 18). This is a particularly significant observation in the context of this research, in that it indicates a gradual change in the kinds of terms used to define jazz as a style. Monson echoes Gabbard in these observations and is also critical of what she calls the exalted role allowed to the intellectual (1996: 210ff) and the ivory tower distance created between criticism and the music under discussion.

This newer, increasingly 'professional' academic writing is mainly differentiated from previous work by its more formal style, its more distanced and rigorous approach and, most important in this context, by its canonical function. Bergeron suggests that canons function in two main ways. First, they define a body of exemplary works and so construct and embody 'a "standard" of excellence' (1992: 4), and second they reflect a set of musicological methods or 'discipline'. These methods bring order to the discipline, by identifying how works considered exemplary should be structured and articulating a set of musicological criteria.

Canons are also accused of excluding music that does not fulfil these criteria, and of creating unhelpful binary oppositions between good and bad music. Tomlinson (1992, in Bergeron, 1992: 64-94), for example, analyses the criticism of jazz writers including, amongst others, Stanley Crouch, Martin Williams and Amiri Baraka. He points out that all three exclude the late 1960s jazz work of Miles Davis, such as *Bitches Brew*, because such writers ' ... will always privilege European bourgeois myths of aesthetic transcendency, artistic purity, untouched by function and contexts, and the elite status of artistic expression' (78). They use inappropriate criteria, and so ' ... underestimate the vitality, subtlety and expressiveness of the pop traditions that influenced Davis' (82) at this time, failing, for example, to see Davis as self-questioning and as mixing black and white, pop and jazz, and bourgeois and working class in his music-making. As Tomlinson implies in the quotation above, a canon can also change the status of a piece of music, removing it from its original social context and making it seem autonomous. Shepherd argues too that ' "classical music" has *appeared* [his italics] to many to approach the condition of music itself, a self-evident and purely formal mode of aesthetic expression essentially divorced in its processes of signification from the social and cultural contexts of its creation and consumption' (1991: 162). Likewise, Cook (1990) defines decontextualisation as a feature specifically of the criticism of classical music.

Citron (1993) similarly points out how the music of women has been excluded from the canon of Western classical music. She suggests the canon in classical music gathers together an organised and coherent 'body of preferences', a 'shared knowledge' or 'commonality':

> The canon organises subject matter within the discipline and simultaneously represents the organisation of that material. It implies boundaries and provides relational links among the categories and paradigms developed over time. It helps to regulate the research of musicologists: what is studied and how it is structured for presentation to others. These parameters are

> dependent on value systems that have grown up with the canon and go on to structure subsequent research ... One of the advantages of a body of preferences is that it gives the discipline a sense of shared knowledge: a commonality on which to build community, communication and identity. (1993: 197)

Writing of this sort has an 'organising' and 'regulatory' function. Organising theories are developed as part of the 'professional' role of the academic voice, and both reflect and define what Citron calls the 'value systems' of the writers and also of groups of listeners studied. These 'value systems' seem to have about them an objective truth, but Smith (1988) points out 'contingencies of value' in them, and, in her work on variability within canonical structures in literature, she attempts to discover more about factors causing such contingencies. For Smith, researchers and critics must examine such variabilities and '... endeavour to find patterns, principles, regularities and, in that sense ... constancies of evaluative behaviour' (1988: 14).

Gabbard is one of few writers in jazz criticism to discuss this issue explicitly, and associates canonicity with ongoing processes of 'institutionalisation' and 'legitimisation' within jazz (1995: 1ff). To mlinson also notes '... we have institutionalised jazz, evaluated its works, and enshrined those judged to be best in a glass case of cultural admirabilia' (1992: 73). Gabbard goes on to point to the proliferation of jazz repertory orchestras, the increasing number of academic titles in jazz currently published and the new jazz division at the Lincoln Center as examples of a growing 'sacral haze' and 'aura of inevitability' (1995: 3) around the style. He is in two minds about this. On the one hand, he suggests that the canon is a welcome phase that all emerging disciplines go through, as film studies did in the 1960s and 1970s, and as such is a sign of healthy growth in academic interest and status. On the other, he points to the irony that ' ... in other disciplines, canons [are currently facing] powerful challenges from women, minorities and those working with various post-structuralisms' (1995: 13). Ironically jazz may be defining its canon just as other musics are deconstructing

theirs. Gabbard describes Gunther Schuller's *The Swing Era* (1989) as ' ... one of the most important jazz texts in recent years' (1995: 11), but still suggests it is characterised by a 'lingering preprofessionalism' in its use of hyperbolic language characteristic of the jazz fan. He quotes Scott DeVeaux as describing Schuller's (1989) work as '... a monument to the idea of jazz as an autonomous art' (542, in Gabbard, 1995: 25)[2].

Canonicity is particularly central to education, where curricula function as ways of organising and so regulating the communication of knowledge and skills in powerful and often more institutionalised ways. Kress writes:

> '... The education process is about processes of classification, repositioning individuals with respect to potent social/classificatory systems, re-ordering the classificatory systems of those who are the learners (Kress, 1985: 63).

Citron particularly emphasises the importance of the 'repertorial canon' in classical music education: 'Textbooks and anthologies, as the repository of the canon, wield enormous power as determinants of canonical status' (1993: 25). She goes on to discuss the dangers of power resting in the hands of the small number of individuals who put such textbooks together.

A number of themes from this body of work are followed through here. The research explores the 'discipline' of jazz, as it is expressed in real world and education. It also discusses the range of the musicological methods used, and the ways in which patterns of definitions found in literature and interviews indicate what Citron calls the 'value system' found in both contexts. It examines the extent to which, in jazz, the body of exemplary works Bergeron describes remains

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[2] In the introduction to his most recent and substantial work on bebop, DeVeaux describes his own study as 'an accounting of the social and musical factors' which led to bebop rather than as a simple 'chronicle of a musical movement' (1999: 3). Like Gabbard, he is keen to see bebop as emerging from a specific and complex social and economic context, rather than as arising inevitably out of a linear narrative about an autonomous jazz.

contested, and considers how this contestedness extends to the function of the music and the degree to which it is contextualised in assessing its value. The thesis examines the canonical structures of jazz and considers the possibility that more than one canon may be operating at the same time. It also includes discussion of how such 'multiple canons' (Morgan, 1992: 61, in Bergeron and Bohlman, 1992) are differently constructed in education from outside it, and points to a number of tensions between the two sets of definitions.

Gabbard's academic 'voice' appears in its most explicit form in the work of a second generation of university-based jazz writers, fully comfortable with the styles and functions of the writing of academic world. These include Lewis Porter (1988, 1993), Burton Peretti (1991), Kathy Ogren (1989), Paul Berliner (1994) and Ingrid Monson (1991, 1996). Berliner and Monson are more specifically concerned with education, and their work reappears at a number of points here. Such academic writing tends to reveal structural relationships or to illustrate and develop general theories and historical narratives, rather than simply pointing to individual 'successful' performances in themselves. Repertoire is grouped together because it demonstrates or refutes such relationships and theories – for example that jazz is 'African American', or that jazz is 'art'. The academic voice effects the attitudes and practices of players as much as educators. Giddins (1999) is another example of this grouping process, one of a recent set of jazz books concerned with retrospective looks at the 'first century' of jazz. He notes, ' ... by century's end, repertory was firmly ensconced in the wings of cultural malls' (636), and talks too of the development of a new kind of recreative jazz musician ... 'one who could express as much satisfaction in successfully navigating an Armstrong invention as making one up, perhaps more' (636). Further evidence of the professionalisation of the academic world of jazz is the existence of academic jazz CDs, which include incomplete takes or several versions of the same tune side by side. Charlie Parker's *Complete Savoy Studio Sessions* (Savoy ASJ5 5500) is one example of this, a five disc set which includes, for example, twelve

takes of *Marmaduke* one after the other, taken in one session on September 24th, 1948. Such extra takes are clearly not intended for uninitiated listeners, for whom retakes of the same tune will begin to pall. Instead, they are intended for those mainly interested in the development, analysis and categorisation of styles of improvising. Likewise the ability now to buy legal fake books, real books and transcriptions over the counter is a further sign of creeping respectability and definitiveness in the jazz repertoire. Fake and real books, such as Sher (1983, 1988, 1991 and 1995) and, for early jazz, Wong (1988), are now freely available over the counter, and provide definitive notations of key tunes. The Charlie Parker OmniBook (1978) is perhaps the most commonly used of the hundreds of available transcription books. All such publications and recordings enable players, academics and, most important in this context, educators to point to written versions of particular tunes or recordings as definitive, rather than relying on the aural/oral tradition.

Alongside this tendency, Monson identifies a related function of the academic literature as the need to '... prove to the unbelieving musical academy that jazz improvisation and composition demanded serious attention' (Monson, 1996: 4). The word 'unbelieving' in the above quotation from Monson is important. It identifies that that 'musical academy' is largely versed in the methods of classical music, and that, for at least some academics, jazz still has something to prove. This is explored further in Chapter VIII, where the notion is examined that interviewees and writers often assign jazz similar status to classical music by defining and evaluating it using the same terms.

The emerging distinction between player and academic 'voices' was well illustrated in the recent encounter between the trumpeter Wynton Marsalis and the academic James Lincoln Collier on 4th August 1994, as part of the 'Jazztalk' series at the Lincoln Centre in New York (untranscribed but available from the Lincoln Centre on tape). In a heated debate, both men reflected different methods and standards in their arguments and language, and little consensus emerged.

Collier, jazz academic and prolific writer, justified all his arguments from 'the literature', and from recordings of key works. Two points at issue were Louis Armstrong's trumpet embouchure and the influence of Armstrong's lack of formal education as a 'Negro' on his alleged embouchure problems. Collier was critical of Armstrong's embouchure, suggesting that it damaged his playing in later years. He also relied on a number of authoritative though now more outdated books including Stearns (1956: 65), which suggested that Negro and Creole cultures were separate and had different educational systems. By contrast, Marsalis spoke essentially as a player, and based his arguments more on lived experience. He used slides of Armstrong, anatomical pictures and, most powerfully, his own playing to demonstrate that Collier's position did not concur with the technical facts of how trumpet embouchures work. Marsalis was also able to cite Negro-Creole crossovers within his own family, and problematised Collier's (1983) clear distinction, based on Stearns' (1956), between lighter-skinned, better educated French or Spanish-speaking, notation-reading 'Creoles' and darker-skinned, more 'intuitive', untrained 'Negros'. Marsalis, the player, exposed in Collier, the academic, a lack of first-hand knowledge of trumpet embouchure and of African American learning styles and ethnic fusions of the period. He also demonstrated a better grounded practical understanding of the ways in which Armstrong and others learnt to play. The central point in this context is that underlying their discussion was the distinction between academic and player. Their discussion of trumpet embouchure and ethnicity was underpinned by a clash of different 'voices', grounded in the methodologies and language each used for defining what was 'true'. We return to ethnicity as a defining feature of jazz in Chapter V.

Jazz as a social phenomenon

In the 1950s and early 1960s, sociologists became interested in jazz as a social phenomenon, rather as happened in the late 1970s and early 1980s' writing on

popular music and subcultures (e.g. Hebdige's (1979) seminal account of the emergence of youth subcultures in post-war Britain; Hebdige in Frith and Goodwin, 1990: 56-65; Frith, 1976 and 1983; Willis, 1977; and Hall and Jefferson, 1976). This established a second set of academic perspectives on jazz, which focus on its social function. Nanry (1979) divides this early writing on the sociology of jazz into the 'sub-culture' school, who emphasised deviance and the characteristics of jazz musicians that set them apart from wider society, and the later 'assimilationist' school, who saw jazz musicians as becoming gradually assimilated into it. Sub-culture school writers like Merriam and Mack, for example, defined jazz musicians as 'a source of anxiety' (1960: 213) to the general public and therefore saw the music as a 'music of protest' (213, quoting Finkelstein, 1951), associated with 'crime, vice and greater sexual freedom ...' This they put down to a 'lack of a formal education, relatively common among jazz musicians ...' which '... is a fomenter of immaturity and disorganisation' (1960: 215). They quote Cameron's work on the jam session:

> 'Jazz is at once radical and idealistic and suffused with the glamour of Promethean artistry and the raw vulgarity of the brothel ... To become a great jazz artist when one is sixteen is a wonderful way of running away from the triple tyranny of home discipline, school discipline and financial dependence'. (1960: 215, quoting Cameron, 1954)

Becker's (1963) study similarly, although less pejoratively, identifies an antagonistic relationship between the jazz musicians of 1948-9, who needed 'freedom from interference', and non-musician 'outsiders' or 'squares'. By 1967, Edward Harvey, of the assimilationists, observed that jazz musicians were changing, becoming 'less hostile towards audiences and the larger society, that in-group norms promoting cohesiveness are weakening, and that jazz musicians are becoming less inclined to interact only with their own kind' (1967: 34). He observes the development a 'new occupational ideology in jazz', with 'increased emphasis on acquiring trained competences in jazz music through participation in schools with formal curricula' (41).

This work also considers the complex relationship between the function of jazz as 'art' and as 'entertainment' or 'craft'. Nanry (1979) identifies two types of jazz musician, the rational and craftsman-like 'bureaucratic' and the 'charismatic', who is more concerned with jazz as 'art' or 'folk music'. Nanry suggests that 'most jazz-men ... have moved toward [sic] a "safer", more bureaucratised and hence more professionalised reference group in their work and in their careers' (343), that 'older pros are more craftsman-like'. He also identifies a separate group of 'avant-garde artists' who 'have not come up through the ranks' (346), arguing that these innovators were 'going to meet resistance from established pros' (346). The jazz career line is becoming less clear 'under the impact of music market conditions' (348), and he concludes:

> The data from this study clearly show that conformity to "bureaucratic norms" is the safest way to "make it", i.e. a competitive level of skill, willingness to play anything, interest in salary, a "moralistic" attitude toward the use of alcohol and narcotics, showing up on time, dressing neatly, and so on ... (1979: 349).

Some writers do not accept this simple distinction between 'bureaucratic' and 'charismatic'. For Hughes (1974), musical flexibility is a valuable quality in jazz musicians, and separating 'jazz musicians' from 'commercial musicians' is not a tenable idea. Two more recent participant observation studies of jazz bands reveal similar ambivalence. White (1987) points to a lack of financial stability in the lives of the jazz musicians he studied. He was told to learn to read music by the jazz musicians he worked with so he could do show and cabaret work too. Christian (1987) carried out a second similar study, this time of what he calls 'semi-pros', who he describes as not full-time but earning some money from playing. He too identifies a balance between Nanry's two categories, pointing to 'efforts to maintain musical integrity as expressed in the values and conventions held by most jazz musicians – their music is not primarily a commercial commodity but a creative artistic activity – and on the other hand, the need to

operate within a market situation.' He concludes, with ambivalence, '... most semi-pro jazzmen would rather not play at all than completely sell out to popular taste' (1987: 238-9). This contrasts particularly interestingly with Adorno's view of jazz as standardised and as ' ... a captive of the culture industry and thus of musical and social conformism' (1976: 34). Although expressed in terms of the musicians' careers, underlying all this writing is a second theme concerning the social function of jazz as 'art', as entertainment or as 'flexible', which appears throughout the academic literature and at various points in this study. We return to it in later consideration of bebop in Chapter IV, and again in Chapter VIII, and for now need only observe that, along with other contested aspects of real world jazz, this body of work indicates that its function is by no means clearly defined.

To summarise, the academic voice functions to organise and to make explicit definitions of jazz, which for earlier players often remained implicit. In the process, the influence of the academic voice is increasing, and is centred around the greater need for academics to canonise and therefore define the significance and value of the style. The role of the jazz musician as 'bureaucratic' or 'charismatic', and the function of jazz as 'art' or as 'popular music' demonstrate further areas of contestedness within definitions of jazz.

We leave consideration of player and academic voices at this point, to focus more closely on what I am calling, after Gabbard, the third 'voice' in the literature, that of the educator. Because no formal history of teaching and learning in jazz has yet been written, some account of the field and available writing is needed to define the context of this research (see also my article on jazz education in Kirchner, 2000: 756-766). The following brief overview is divided into two sections, covering early jazz teaching and learning and then jazz teaching and learning from 1950 onwards. The focus here is on issues already being discussed in this field, and in particular on the way in which an emphasis in the literature on the increasing role of formal training in jazz education has not always proved productive.

Early jazz teaching and learning in real world and education

Information specifically on early jazz teaching and learning is scarce. A number of biographies refer to the early jazz training and experiences of individual musicians, while interviews conducted as part of the Tulane University Oral History Project are another important source of material. Peretti (1991) quotes from interviews with Jelly Roll Morton, Mary Lou Williams and Milt Hinton, which imply all were, at least in part, untrained. In one such interview, Jelly Roll Morton, for example, reveals he initially learnt to play in D-flat 'because the keys were further apart' and that many New Orleans bands 'played in hard keys (i.e. difficult for reading players) because they didn't know any better' (Peretti, 1991: 102, his brackets). Likewise pianist Mary Lou Williams says Lester Young and Earl Hines both had perfect pitch and could pick out tunes on the piano without training. Peretti also suggests that what he calls the early 'ear bands' learnt in different ways from the Creole more literate musicians, some of whom, including Bunk Johnson, went to New Orleans University. Morroe Berger (1947) also differentiates between training and skills along ethnic lines, and suggests that black jazz musicians were very skilled even though they sometimes lacked training.

Other accounts also suggest such real world yet skilful 'training' remained an important way of learning jazz through the 1930s and '40s. Ellison (1964) describes Minton's Playhouse as one of several centres, along with the Clef Club and the Rhythm Club in New York, where early 1940s musicians could go to learn the 'traditions, group techniques and styles' (208) of jazz. Leonard Feather (1957) also describes the 'training ground' for musicians like Gillespie, where a musician could play in '25 big bands in a short span', supported by commercial funding for the music in nightclubs and dancehalls. As jazz became less commercially successful, many bands of apprentices run by key guru figures were forced out of business. Discussing the effect of the death of the big band on jazz education, Gioia (1992) writes of the postwar West Coast:

> Unlike the jazz orchestras of earlier days, the enlarged combos and bigbands of the postwar years existed only in defiance of the economic climate ... It was increasingly clear to fans that the big band was dead or dying. The only disagreement was over what dealt the fatal blow: some said bebop, others criticised a tax on dance venues; still others pointed to brute economics or a media conspiracy (1992: 139-40).

A number of perceptions in this writing are relevant to this research, and warrant further investigation. First I want to consider the perception of jazz musicians as what Milt Hilton in Peretti (1991: 102) calls 'auto-didacts'. This has led to the notion that jazz cannot and therefore should not be 'taught'. An assumption is also made that all jazz was first learnt 'by ear', which his reference to Creoles as 'literate' above indicates may not always have been the case. Secondly, a further perception emerges that, since 'by ear' is the authentic means of playing jazz, the only way to learn jazz with authenticity is also through experience (see also Collier, 1978, Nketia, 1974). Thirdly, definitions of ethnicity are also involved in many of these perceptions of the informal nature of jazz education. Two theories run side by side here, though no connection is proven: first that Negroes were less likely to be formally educated and secondly that therefore *all* jazz musicians were less likely to be formally educated too. Wynton Marsalis' contribution to the Marsalis/Collier debate, considered above (1994), suggests, however, that a simplistic distinction between Negroes and Creoles is hard to sustain, either on the grounds of racial purity or of educational experience. It would certainly need a detailed and systematic study to establish that a particular context of jazz learning leads inevitably to a particular way of playing. It would also be hard to establish that this context was exclusively 'experiential' or 'by ear', and exclusively 'Negro'. We return for a more detailed treatment of ethnicity in jazz in Chapter V, and to black learning styles on page 131.

More recent research, again partly based on the Tulane material, also suggests that, although opportunities for classroom-based jazz education have increased

since the 1950s, both classroom-based and real world learning have had a role in the education of jazz musicians from the beginning of jazz right through to the present day. Kinzer (1996) points out the influence of the Creole-French Tio family of New Orleans on the way clarinet was taught in early jazz. Tio Jnr. taught Barney Bigard, Albert Nicholas, Johnny Dodds and Jimmy Noone for a time in New Orleans as jazz was emerging in the 1920s. Kinzer reveals that teaching and learning at the time was often remarkably formal, and grew from the French tradition of classical training needed for the opera orchestras and the other concert and marching bands. Tio's stated primary aim seems to have been 'to maintain traditional Creole of color musical ideals commensurate with the demands of nineteenth century Western concert music' (no page given). This was said to have included work on tone, on scales and arpeggios, solfege, ear-training and sight-reading. It also involved a teaching style that Kinzer describes as both 'demanding' and 'didactic'. Much of this work may be considered music education as much as specifically jazz education. Nevertheless, it is reasonable to assume that, even in the earliest days, many early jazz musicians at least learnt their instrumental skills in teacher-led group and individual lessons. If this account is accurate, they were also taught the crucial jazz skills of solfege and ear-training too. They may not have been taught jazz itself, since in a sense it had not been fully invented yet, but even in the earliest days they were taught (rather than simply learnt) much of the knowledge and skills which formed the foundation on which jazz could grow.

Close inspection of other biographical writing on individual musicians also indicates that the same blurring in classroom-based and real world learning characterises both early and more recent jazz education. Scott Joplin enrolled at George Smith College in 1896 (Carr, Fairweather and Priestley, 1995). Jones (1963), always a campaigner against general preconceptions that blacks were ignorant, points out that jazz musicians, past and present, were and are generally well educated, with good study skills and an ability to ask questions and be self-directing as learners. Fletcher Henderson had a chemistry degree, while Benny

Carter, Ellington, Coleman Hawkins, Jimmie Lunceford, Sy Oliver and Don Redman all went to college to gain degrees in various subjects. Wayne Shorter studied composition and music education at NYU (Gilbert, 1996: 6).

This body of work validates the concern of this research with the distinction between classroom-based and real world contexts. However, it also points to an unduly narrow focus in the literature on formal and informal context as the major factor influencing the nature of teaching and learning in jazz, while other issues have, by comparison, been ignored. For example, with the exception of the examples given here, there is little discussion in this writing of what was actually taught or learnt, nor is there acknowledgement of the complex ways in which learners may assimilate and use knowledge and skill in their mature playing styles. Peretti says Bix Beiderbecke was largely self-taught on cornet and suggests his use of 'incorrect' fingerings therefore contributed to his style. Likewise Collier (1978) argues that Armstrong's lack of early training led to limitations in his embouchure and thus his range in the second half of his career. Earl Hines, on the other hand, had early training in Pittsburg from two classical piano teachers, which Peretti says contributed to his interest in playing very quietly and to a certain 'detached' and 'aloof' European quality (1991: 112). Williams (1982, in 1992) suggests Monk would undoubtedly have been a square peg in a round hole at a music college, and that his final playing style proves this. Yet it is reasonable to suppose that Jelly Roll Morton's eventual ability to play in other keys was not greatly limited by his first learning to play in Db, nor was Beiderbecke's eventual fluency greatly affected by his fingering technique. From a later generation, even Miles Davis started playing the trumpet in his St Louis grade school (Carr, 1984: 14) and continued regular lessons, even briefly enrolling at the Juilliard School in New York in 1944 while Dizzy Gillespie and Thelonious Monk, by contrast, were primarily self-taught. All ended up with what most commentators would agree were exceptional technical and musical skills. Indeed players of this calibre are in a way the worst examples of the effect of learning style on playing skill, since their subsequent careers suggest they were often talented enough to find ways

around any technical or conceptual short-comings they picked up as learners. Returning briefly to ethnicity, Peretti also observes that while whites tended to be 'anti-scholastic', many early black jazz musicians were consciously searching for training, actively seeking out classroom help where necessary. Here, then, is further evidence leading us to question the simple assumptions that teaching and learning style affects later playing style, and that ethnicity relates either to teaching and learning style or to playing style.

In more recent times, an opposite debate continues on the role of college-based jazz education in the development of rounded jazz musicians. Ronnie Scott, for example, in a recent interview before his death (Jazz Magazine International 1994, No. 26, no author given) admitted he would have preferred to go to college. Dyas (1993) by contrast, sits on the fence, and argues that you should advise students on a case by case basis as to the importance of real world and classroom learning. He concludes that, while you can learn much from both, 'school will still be there in the future, whereas these other opportunities may not' (71). Real world learning, it seems, is still relevant, and for many essential. Dave Leibman writes of his own more recent learning:

> In the art form, the apprenticeship system works to the extent that we try and emulate our masters. ... They pass on not only specific knowledge of the craft, but through their example, they demonstrate the mental, emotional and physical attributes necessary to survive and to contribute to the world as an artist (1996: 61)

There is much further research to be done in this area, which would examine the relationship between social context and learning style, between learning style and future performing style and between all of these and ethnicity. Much of this would probably involve detailed empirical studies of the reality of the learning of individuals and groups over long periods of time. For now I want to suggest that evidence from the scanty available research indicates that the various assumptions made in the biographies are at least ripe for reconsideration, and that the present

writers, many of them non-educators, have failed to take into account variables other than learning context.

Jazz learning since 1950: an expanding jazz education alongside real world learning

The major change of emphasis in jazz education since 1950 has been the development of an expanded formal context for jazz learning. What follows is a brief overview of this development. The first big American university jazz courses appeared from initial clinics and summer camps at the University of North Texas, Denton and Berklee College of Music in the 1950s and '60s. They gave instant status to American educators who remain influential today, such as Jerry Coker (1989), David Baker (1983) and Jamey Aebersold (1974[3]). By 1995, Helland's survey identifies 100 degree-granting programmes across the US, with centres of excellence at Berklee and North Texas State, and later diversification into jazz history courses at UCLA. Alongside the expansion of jazz education in American universities, present day jazz education, like the music itself, has become a world phenomenon, still mostly at university level. The January 2001 International Association of Jazz Educators' conference in New York had over 8000 delegates. Personal soundings of mine with conference organisers suggest that around 90% were from the US, but others were from all over the world, including Japan, Australia, South Africa and the UK. Schmidt (1986) indicates the existence of a four year degree course in jazz at the Katowice Academy of Music as early as 1970. There are full-scale undergraduate degrees taking place the University of Durban, South Africa and, in 1999, four courses were running in New Zealand: one each at Christchurch, and Wellington and two in Auckland.

[3] In 1998, Baker was listed as having written '... over 60 books on jazz improvisation, composition, pedagogy and related topics.'(Jazz Educators' Journal, 1998: 100). In the same year, Aebersold had 88 play-along book and recording sets on the market (Jazz Educators' Journal, 1998: 100) and his catalogue continues to grow. This 1974 reference is one of the most obvious and is still commonly used, though one of the oldest.

Some universities, including the New School in New York or the Amsterdam School of the Arts, offer whole under- or post-graduate degrees in jazz, while hundreds of others offer modules, pathways or other components in jazz studies alongside studies in popular musics or classical music. Conservatoire-style courses in jazz, focused on performing and instrumental skills, such as that at the Guildhall School of Music and Drama and Royal Academy in London, sit alongside more academic courses, that specialise in the history, analysis and sociology of jazz. A variety of post-graduate routes to jazz also exists, from an approach based on history and analysis at the Rutgers University Masters programme in jazz musicology, begun in 1997, to the more context-based approaches and methods of ethnomusicology used at the University of Chicago or Goldsmiths, University of London.

At US high school and UK secondary level and below, jazz education appears patchy and lacks continuity. In some schools in the US and Europe, the whole music curriculum is structured around jazz, while in others no music is offered at all or teaching includes only the Western classical canon. Branch (1975) suggests that school music departments favouring the development of multicultural understandings or study of the black communities of the world often tend to do more jazz[4]. In US high schools, big band and stage band traditions also thrive. There are also positive signs that a range of possible routes to jazz is developing in UK schools and instrumental services. Mark (1987) observes that jazz is more accepted in the music curriculum, and charts the positive change in attitudes that occurred here during the 1960s. The early success of the Associated Board Grades in Jazz Piano and Jazz Ensembles (Beale: 1998), for which the present author is Project Co-ordinator and Lead Moderator, also supports this. While at one level this project represents a prime example of the canonisation and creeping respectability discussed above, it also suggests the exciting prospect of a rapid

[4] DiMaggio and Ostrower's study from 1982-85 also suggests that whites participate in arts activity in the more than blacks in every area except for jazz, and this is supported in a follow-up study by DeVeaux in 1992, sponsored by the US National Endowment for the Arts.

expansion in the role of jazz in mainstream instrumental teaching and assessment in UK schools and colleges, and thus of the development of future jazz audiences and music-making in a more systematic and sustained manner. Jazz Services' recent 'Pied Piper' project in Newcastle schools is one further example, and is supported by Richard Michael's work in a state secondary school in Fife, Scotland, and in Creative Jazz Education (Michael and Stroman, 1990), where he suggests how the classroom music curriculum might be structured around jazz. Many initiatives, such as the 'Improv.' Project, run at Blackheath Concert Halls in 1999-2000 and featuring Eddie Parker, are typical of this kind of useful jazz education, often dependent on one-off funding, in this case from the UK's National Lottery. However, welcome periods of intense national funding for particular jazz initiatives and related educational projects for musicians in UK schools are often followed by long periods of inactivity, where exciting work begun is not followed through. Sustained and progressive jazz provision at school level is still rare, particularly given the present insecurity in UK national funding for music education at every level. The Lincoln Center's recent and highly successful 'Essentially Ellington' festival, where high school big bands compete to perform Ellington transcriptions to high standards, is a further evidence of the possibility of further expansion in North American jazz education.

Learning materials: a focus on vocabulary

While accounts of the history and development of learning in jazz are scarce, accounts of what to learn are plentiful. Indeed a comprehensive survey of the materials available for teaching and learning jazz would be a complete thesis in itself. I am forced to exclude, for example, all writing specialising in the technicalities of learning particular instruments. The material discussed here is included because it demonstrates the way in which jazz is almost exclusively presented in these books as 'vocabulary', and that other aspects of real world jazz are placed in the background and sometimes omitted altogether. In the

process, the relevance of this research to that field is established, and central themes discussed later are introduced.

The most common jazz tutors and textbooks are often North American, and almost exclusively emphasise learning jazz as a language or vocabulary, which mostly involves the rote learning of the melodic and harmonic materials of 1940s and 50s jazz. In Baker (1983), for example, the learner develops their 'vocabulary' by rote learning of scales and short melodic patterns in bebop and hardbop styles, usually in all twelve keys and in isolation. Chesky (1980) is another such book, described with no hint of irony on the cover as a 'powerhouse of originality'. In fact, after a brief introduction, it consists almost exclusively of sets of quaver patterns in twelve keys, again for rote learning. Headings include 'patterns using fourths', followed by fifths, thirds, whole-tone patterns, diminished patterns, and so on. Likewise, the basis of Coker's (1989) approach, laid out in detailed lesson plans, is 7 weeks of scale and digital practice, applied to chord sequences (see Data Appendix, page 378.). Steinel (1995) is similar, but also includes a short text section on large scale form in improvising too, entitled 'Building Effective Jazz Solos' (1995: 87-110). Here jazz is at least described as a language to be 'learnt conversationally, to not only expand our vocabulary ... but also gain an intuitive understanding of proper pronunciation and grammar' (3), though teaching strategies which facilitate such conversation are not much discussed. Velleman (1978) also sees the development of a jazz vocabulary as the central skill, which he defines as the 'internalisation of sound patterns prior to their being studied in written form' (26). His method, based, he claims, exclusively on the principles of learning language, involves drilling of patterns by ear, learning solo passages as assignments and the minimum of theorising about them. His method is more progressively structured than the others, in that, as chapters progress, the number of cues and instructions decreases and the desired elements of the improvised response become less and less specific.

Even when tutors claim to be focusing learning on other areas, their approaches often turn out to be based on learning melodic and harmonic material. Riposo's (1981) 'whole brain approach', for example, begins with a simple explanation of a left-brain right-brain distinction. The first 7-page section is devoted to an explanation of the hemispheres of the brain. The introduction encourages the student to do a 'mental shift' at the end of each unit, and elsewhere the player is encouraged to 'take chances (play what you feel). This will cause your left brain to give up its dominant role to the right brain. Rather than labelling what you hear, simply take a chance musically ... respond by playing what you hear in your right brain.' (98). Yet the rest of the book is remarkably similar to the others, and consists in essence of 10 pages on jazz theory followed by 100 pages of written out chord progressions and scales.

This concern for jazz as a prescribed 'language' or 'vocabulary' made up of harmonic progressions and melodic lines is often to the exclusion of other very obvious aspects of real world jazz mentioned throughout the data and covered in more detail in later chapters, such as group interaction and personal growth through self-expression. Baker (1983), for example, acknowledges the role of the musical group in improvising in one line of his introduction, but never follows this through in the body of his text. What Coker (1989) calls 'uniqueness in improvising' has one page devoted to it, while structure and style also seem afterthoughts, with four pages between them. In the material suggested for teaching and learning, which makes up the bulk of his book, the group based and personally creative aspects of real world jazz are effectively ignored.

A further relatively undiscussed issue in the educational materials is that of defining exactly what the vocabulary of jazz is. Here we see one aspect of the canonical process of the academic literature earlier occurring again in education. Steinel, for example, states:

> It is clear from listening to young improvisers that many have not become aware of the basic jazz vocabulary. Some have a

> command of the basic alphabet (scales and chords) and harmonic grammar of jazz (chord scale relationships) but they seem to be inventing their own language. Like a small child experimenting with sounds, they haven't yet identified the basic "words" of jazz (1995: 3).

Steinel's words imply an assumption that 'the basic jazz vocabulary' is easily definable. Likewise, Helland (1995) notes a significant gradual change in educational objectives towards what he says Gary Burton at Berklee calls 'how harmony works, what the grammar of this music is in order to play better' (1995: 23). Again, we have to assume that the harmony of jazz works in only one way and that jazz has only one grammar.

Two tutor books stand out from the crowd because they attempt a broader approach to vocabulary. Miller (1992) includes in his discography a range of non-American and contemporary jazz composers, including Eberhard Weber, Ralph Towner, Jarrett, Garbarek, Zawinul, Wheeler, Liebman, Joey Caldarazzo, Andrew Hill and Kenny Barron, along with several avant-garde composers. His approach also balances Parker, Ellington, Mingus, Silver and Shorter with classical composers including Tchaikovsky, Rachmaninov, Chopin, Prokoviev, Stravinsky, Ravel and Copland. Miller also uses modes as the basis for his method, and differentiates between modal 'simple' tunes such as *So What*, *Maiden Voyage* and *Impressions* with modal 'complex' ones, and here he gives examples of several fast tunes with asymmetric harmonic rhythms and free forms. Kupferman's (1992) 'systematic approach' to atonal improvisation is the most extreme, and is an educational exegesis of his own personal vision of jazz, which is strongly influenced by techniques from early 20th Century classical music. In Section I of his book, he explores melodic techniques, including chromaticism, whole tones and intervallic leaps, patterns of extended thirds and symmetrical scales (what Messiaen would call modes of limited transposition). The second section is devoted entirely to the use of tone rows, including rules about not including

fourths, fifths, octaves, tetrachords and major and minor thirds. He then predictably adds retrogrades and inversions.

Jazz harmony, arranging and composing is a further discrete area of the literature, and indicates that the concept of a single jazz 'theory' is well on the way. Levine's *Jazz Theory Book* (1998) and Runswick (1992) have become some of the standard works in this area. Runswick, for example, includes a section on the special layout of the jazz score in its own chapter (1992: 147ff), separate from that of 'rock' and 'pop'. Useful information about theory and layout, the jazz equivalent of Piston's *Orchestration*, is Riddle (1985) and Wright's *Inside the Score* (1982), which contains long examples of charts by key composers including Bob Brookmeyer and Thad Jones. Jazz harmony is dealt with most notably by Grigson (1988) and Levine (1989), and at a lower level (and specialising in jazz piano) by Harvey (1974), Cornick (1996) and, at beginner level, by Beale (1998). Harvey is the most stylistically broad of these, but most focus exclusively on the II-V-I style harmony of bebop and hard-bop, even though early jazz harmony tends to be more triad-based and many post-1950s approaches are modal or use other non-cadential approaches. One approach to jazz for teachers geared explicitly more to the classical pianist and demanding considerable knowledge of classical theory is Aldiss (1997). Two other important major UK publications are Eddie Harvey's *Jazz in the Classroom* (1986) and Michael and Stroman (1990), one more focused on ensemble playing and the other on the secondary classroom.

This brief overview of this material contains further examples of unexplored problems in the field, and demonstrates a lack of careful thought about the relationship between real world jazz and jazz in education. Many aspects of real world jazz remain undefined, while those that are defined seem partial. Some show the development of sophisticated and original models of how jazz melody and harmony work, but most lack any systematic treatment of the interactive nature of jazz playing, and none give a thorough account of the groove-base nature of the music, or any need for rhythmic flexibility and variety. A model of

the process of improvising and personal creativity is rarely given, so that, for example, the difference between improvisation and simple regurgitation is never fully explored, nor is the importance underlined of continually searching for fresh material as a player. There is little and sometimes no help for the teacher or learner as to how to structure or communicate the material, and no guidance as to how the material presented as actually to be played in practice. No doubts or ambiguities are implied about the repertoire and musical materials, and many aspects of its musical practices and values remain implicit. In all of these ways, it is clear that, on the evidence of these materials, educator thinking concerning the nature of real world jazz is partial in many respects. As a result, central aspects of real world jazz are not projected as part of the educational experience.

Assessment

Assessment and the identification of jazz skills is an area with a small developing literature. It is relevant here, because assessment is focused on the definition of outcomes in jazz music-making in education, and therefore on defining areas of conceptual importance within educational jazz. While the problem of defining what jazz is in education appears with particular clarity here, the available literature reveals it is an area where consistency of approach and language is sometimes hard to discern.

Tumlinson's (1993) study of assessment schemes is the most detailed and useful, with 33 separate descriptors. Tumlinson aims for the 'objective measurement through description, evaluation and diagnosis of music performance' (103), and attempts to do so through a synthesis from the literature of descriptors used by others. The 33 are grouped into 7 headings: harmonic appropriateness, rhythmic usage, melodic usage, jazz style, individuality, expressiveness, and form. In an Appendix, Gridley (1988) identifies a long list of improvisation skills jazz musicians need. To instrumental skills, he adds the ability to remember changes,

create phrases, edit work, think ahead and remember what has been played; the ability to swing at the given tempo and respond to the rhythms of others; to balance and project within a group and to play in tune and with good time; and to remember how long you have been soloing and to play in the mood of the piece and create something personal and original. Burnsed and Price (1984) propose six categories of assessment in evaluating improvising: technical facility; melodic and rhythmic development; style; tonal materials; emotional effect; and overall effect. No mention is made of ensemble and group interaction skills here. Behnke's (1984) adjudication form example includes marks for the interesting categories of 'Jazz Ideas' and 'Jazz Excitement' under soloists and other factors respectively. How these are to be evidenced is not made clear. Madura (1996) identifies three areas - jazz theory knowledge, jazz experience and imitative ability - as factors needed by jazz vocal improvisers.

Most of these assessment schemes reflect the concentration of jazz education at HE level. However, Reeves's work includes the assessment of real beginners in the first few years of learning. So too does the work of the Associated Board of the Royal Schools of Music, whose Jazz Piano syllabus (1998: 16) starts with the absolute beginner. The criteria here are more fully explicit, and divide into four levels (Distinction, Merit, Pass and below Pass) and five Grades, each representing the first five years of instrumental playing. The descriptors themselves are focused on individual instrumental performance, and include, at Pass level, technical control, feel, and careful preparation of the given material alongside the ability to improvise for the correct number of bars and maintain a flow. At Distinction level, technical control has become fluency, feel adds to rhythmic flow and the material is used with confidence and ease, while the improvising has become 'varied', 'inventive' and 'perhaps surprising' (ABRSM, 1998: 16). As one of the key authors of this model, I am too close to this work to be able to judge its effectiveness, and it has in any case only been running for just over two years. In the context of this review, I can at least observe that it is uniquely based at the lower end of the educational spectrum, and lays out a

comprehensive and progressive definition of what a jazz musician who has been playing for a minimum of one year should be able to achieve. As such it will be the starting point for a useful future debate.

There are several other attempts in the literature at defining levels of jazz learning. Reeves (1986) identifies three broad levels of improvisation skill: first, simplistic efforts to translate inner feelings into sound without the necessary skills and knowledge; a second level concerned with mastery of form, rhythm, melodic development and relationships between chords and modes; and finally a mastery of the mechanics with more attention to the 'inner feelings' being conveyed. Liebman divides the development of the jazz musician into three phases of mastery in jazz. First comes the 'imitative' phase, next a 'period of heightened self-criticism' and sensitivity which may involve self-deception, self-criticism and honesty, and finally the phase few reach, of full mastery and of 'artistic breakthroughs' (1996: 6). Clark Terry also divides the jazz career into three phases, he calls ... 'imitation , assimilation and then innovation' (Steinel, 1995: 9, quoting Clark Terry, no reference given).

It is hard to find a single thread running through all of these various attempts at levels of jazz learning and assessment schemes, though all seem to achieve some balance between recreative and creative skill. In this context, I want to observe a general tendency for the more recreative areas of assessment to be defined in clearer language. Areas such as successful scale playing and 'technical facility' are relatively clear. By contrast, the language used in the more creative areas, such as Behnke's 'jazz ideas', Reeves' 'inner feelings' and Tumlinson's 'individuality' and 'expressiveness', seems vaguer and less easy to define a level or outcome for. Leibman is liberated from the demands of institution-based language and can go even further, suggesting the need for 'honesty' and a lack of 'self-deception'. Finally group interaction is mentioned explicitly only by Tumlinson, but is ignored elsewhere. These writers simply do not have the linguistic tools to define these areas with rigour, and underlying this lack of

consistency and clarity of language, I also want to observe the lack of an explicit rationale or philosophical basis for the definition of these features as the ones to be assessed. The field seems full of independent educators simultaneously re-inventing the idea of jazz in education in different ways without reference to each other. It is hoped that this research, in laying out what such definitions are, may begin a process of building a consensus of some kind, or at least of agreeing on areas where tensions occur.

Two studies on stave notation

Finally, there have also been two major studies of instructional methods in jazz education examining the role of stave notation. These are relevant because a distinction is implied, though never argued, between jazz education, where notation is used more often, and real world jazz where the implication is that notation is used in different ways or not at all. Bash's 1983 study was complex and compared three 'instructional methods'. The first emphasised scale and chordal activities in what was described as the 'traditional format' (I). The second was described as an 'aural perceptive treatment' (II) and the third was 'historical analytical' (III), based on listening examples from the Smithsonian Collection. 60 high school instrumentalists were put in a randomised control group pre-test post-test design experiment and exposed to the methods singly and in different combinations. The study aimed to test 'the validity of the non-technical dimension as a supplement to traditional improvisation instruction', and significant differences were found between a control group and all three methods done singly. Differences were also found between I and I and II, and also between I and I and III, while no significant differences were found between groups doing I and II and those doing I and III. In a similar earlier study, Hanes (1977) compared two approaches with 42 secondary school instrumentalists, teaching them what he calls the same 'content' but half using notation and half by

aural dictation, using call and response. The author concluded that there were 'no significant differences between the two groups', though both improved.

The underlying but unstated issue in these studies is surely the role of stave notation in jazz education, and the extent to which this role reflects real world practice, but this is never fully argued or explored. Differences are found between groups, but since the role of stave notation in jazz is never fully laid out, successful learning or 'improvement' in jazz is cannot be defined. It is not clear, for example, how the ability to read stave notation is measured in relation to its function in other aspects of music-making such as playing tunes effectively or embellishing a given notated part. These studies further demonstrate a need to go back to first principles, to work out a more detailed, contextualised and comprehensive rationale as to what jazz is in education and how it should be defined, through an analysis of how it is defined in the real world.

The interdependence of real world jazz and jazz in education

I want to conclude this review with two authors whose work again supports the need for this study, in that they suggest that real world jazz and jazz education are increasingly inter-dependent. In his perceptive account of the 1980s resurgence (1990), Nicholson powerfully points out the contradiction between Baker, Aebersold and Coker's definitions of jazz in education, and what was going on in real world jazz at the time:

> Since the mid-1960s the techniques of hard-bop had been taught in colleges and universities and educators such as David Baker, Jamey Aebersold and Jerry Coker had, by the 1980s, written exhaustive text books based on its methodology ... In place, therefore, was an underlying set of standards, a community of belief with shared ideas of good and bad.

> However, in the face of a rampant avant garde during the '60s and the popularity of fusion in the '70s, such notions seemed conservative and old-fashioned. Yet the methods of hard-bop remained the basis of contemporary jazz improvisation (even the best free jazz relied on its musicians knowing the rules first, before breaking them). Mastery of the tenets of bop had long become the basic requirement for a musician to participate in jazz, tangible evidence of his instrumental and theoretical proficiency ...
>
> The return to the hard-bop mainstream was therefore seen by many young musicians as the diagnosis and remedy to what they perceived as the problems that ailed jazz during the '60s and '70s. It was an assertion of implicit and quantifiable values of swing, melodic and harmonic ingenuity, structure and virtuosity – that were a function of formal jazz education. (Nicholson, 1990: 221-2)

Elworth (1995) is equally critical:

> ... the emergence of Marsalis and the current generation of new traditionalists may lead to the acceptance of a stifling tradition in which musicians are ostracised for not following limited and pre-established protocols of both musical and non-musical styles. (1995: 59)

Elworth contends here that a jazz in education oriented around such 'stifling tradition' and limited 'protocols' helped produce the current group of highly dominant 1980s neo-classicists, including Wynton Marsalis, whose primary concern has become the maintenance of that tradition in their real world professional lives. The first crop of real world jazz musicians born from the 1960s and '70s expansion of jazz education (and therefore with experience of the newly formed and taught jazz canon) includes the first ever school of 'new traditionalist' players, whose main concern as players, not educators, is also the recreation and preservation of past greatness.

It is of course impossible to quantify the effect of educational jazz on real world jazz in this case, since there is no other non-educated group to compare these musicians with. They are independent, highly qualified and experienced musicians whose views are complex and not to be derived solely from their college experiences. Nevertheless, the possibility that educational jazz has an effect on real world jazz, and even that future real world jazz will be defined more and more through jazz in education is a powerful reason for studies of this type. It implies that if we as educators get jazz in education wrong, the future nature of the style of the music itself will be adversely influenced. Likewise, without consideration of the two-way nature of the relationship, real world jazz may only continue to exist outside education, while educators communicate a distorted picture of the style.

Summary

The literature suggests above all that academic and educator 'voices' are playing an increasing part in the way jazz is defined. As the process of canonisation and of specialisation into educator, academic and player voices progresses, changes are likely in definitions of jazz, but this has never been researched. The literature on jazz education also indicates that, while the formal context of jazz learning has increased, formal learning of jazz was taking place from the earliest days, and that more recently, informal learning has continued to occur, though the balance between them has changed to some extent. A focus on the effect of learning context in jazz education has prevented the systematic study of what is taught in jazz education, and this thesis seeks to redress that balance by focusing on the definitions of jazz themselves. The materials on jazz demonstrate an increasing but unacknowledged separation of real world jazz and jazz in education in their focus on melodic and harmonic material, which has not yet been explored by researchers. The material on assessment shows evidence of inconsistency, and of

a focus on the recreative aspects of jazz, because they are easier to define and therefore assess. Group interaction was largely ignored. The two studies of notation also demonstrate a lack of thinking about differences between the role of notation in real world jazz and jazz in education.

In all these ways, much of the educational thinking in the jazz literature fails fully to define and therefore take full account of real world jazz and of its relationship with jazz in education. An emphasis on formal and informal context has meant that little research has been done on how teaching and learning affects definitions of jazz. David Elliot (1983) argues that the definition of a philosophical basis for jazz in education remains a 'primary need' (p. iii). He defines what has become a central issue of this thesis, when he points out '... the absence of a cogent position on the nature and value of jazz and jazz-related music, and in turn, on the nature and value of jazz education' (164). Then as now, a return to first principles is needed, which is broad in its approach to musical style, and builds theory from the accounts of players and educators. Such a study should identify areas of tension between real world jazz and educational jazz, and suggest the factors within teaching and learning that cause such tensions. This research attempts to meet that need.

III

Methodology

This research is both exploratory and descriptive in that it attempts to investigate, document and, where possible, explain little-understood and complex phenomena, in an area that contains many variables (Marshall and Rossman, 1989). Mason (1996), quoting Miles and Huberman (1984: 20), defines qualitative work such as this as 'context-embedded' and 'interpretive', and suggests that such work may nevertheless be systematic, rigorous and flexibly conducted. It should have reflexive qualities and produce social explanations to intellectual puzzles that are in some way generalisable or have wider resonance. That said, Miles and Huberman (1984: 20) also acknowledge some blurring of the pure categories of qualitative and quantitative research even in studies of this kind, a trend which they call the new 'epistemological ecumenism' (1984: 20). After Eisner (1981), they argue that processes of synthesising, organising and explaining such rich and colourful data combine the qualities of system with those of artistry.

The research design involved data gathering from a range of sources. Fieldwork consisted of long semi-structured interviews with a sample of six jazz musician-educators. The interviewees were asked to lay out their definitions of jazz, enabling the researcher to '... find out how these people define the world' (Spradley, 1979: 11). Mishler (1986), quoting Gee (1985), points out that what is essentially story-telling is a vital part of making sense of complex experience. The interviews were intended specifically to allow such complexity to be revealed

in definitions, aiming to 'capture some of the richness and complexity of their subject matter and explain it in a comprehensible way' (Rubin and Rubin, 1995: 76). The design also attempted rigorously to define clear analytical categories such that coherent and verifiable findings emerged.

Other data was gleaned from literature relating to both real world jazz and jazz in education, and included a wide range of texts - histories, analyses, academic articles and journals, textbooks, other educational materials and interviews from academic and other sources. The literature provided an academic, considered perspective and an overview of published work in the field. The interviews provided the spontaneous and considered views of practitioners, and enabled both explicit and implicit issues, contradictions, areas of contention and other aspects of their definitions to be explored in depth. They were also particularly important in supplementing data on jazz in education, where the literature was sparse. We focus in the next section on the collection of the interview data, before returning to the literature again in discussion of analysis.

A. Interview Data Collection

This section explains how the interview sample was chosen, discusses the importance of anonymity to the interview process and explains the rationale behind the choice of the long semi-structured interview, including consideration of questions, questioning techniques and the roles of interviewer and interviewee.

The Sample

The interview sample was necessarily small, since the interviews were long and were intended primarily to allow a sense of the particular in depth to be revealed.

The interviewees were chosen first and foremost because they were musician-educators. With such a small number of interviewees, it was not possible to create a formally representative and therefore randomly selected sample of the entire population of jazz musician-educators. Instead sampling was purposive, or what Mason calls 'theoretical' (1996: 100), and an emergent design model was used, in line with the approach taken by Lincoln and Guba (1985). Here 'the researcher manipulates their analysis, theory and sampling activities interactively during the research process' (Mason, 1996: 100).

Denzin and Lincoln (1998) suggest that '... qualitative researchers must characteristically think purposively and conceptually about sampling' (204). Purposive sampling is considered appropriate where a sample must necessarily be small and where research is exploratory. Patton (1980) suggests it focuses research where only a small sample is possible on '... what cases [the researcher] could learn the most from' (101), while Lincoln and Guba (1985) suggest purposive sampling '... increases the scope or range of data exposed ... as well as the likelihood that the full array of multiple realities will be uncovered' (1985: 40). Six techniques of purposive sampling are suggested by Patton (1980) and Lincoln and Guba (1985). They are the choice of extreme or deviant cases, the choice of typical cases, the choice of cases for maximum variation, the choice of critical cases, the choice of politically important cases (designed to attract attention to the study) and convenience sampling, which is the choice essentially of available cases.

Patton (1980) was doing case studies in his research and indeed specifically mentions 'cases' above. However, while a case study method was briefly considered early on in the design process, it is important to emphasise here the research focuses on 'jazz' as a whole phenomenon, rather than on the distinctiveness of individual approaches to jazz in its various contexts (Yin, 1989). While context is a factor, the aim of this research was definitely not to do

case studies, nor to focus on autobiographical study, but instead to focus analysis on patterns found in the data across the whole sample.

The first consideration in this sample was to achieve maximum variation, so that as many definitions of jazz could be covered as possible with the six interviews. Variables considered initially were age, gender, main instrument, musical styles within jazz played, educational context and the balance of performing and education work. Later interviews continued to look at these factors, but also included ethnicity and educational background too. Details of these are covered below (see pages 57-61). Patton defines as typical an example which is '... not in any major way atypical' (1980: 102). It was decided that the 'typical' jazz musician-educator should be doing regular work both playing and educating, and should be an experienced professional in each for at least five years. The first and second sets of three interviews included one typical interviewee each (Ben and later Frank). Patton also suggests the researcher actively 'look for critical cases'. In his own work, examining programmes of study in the US, he suggests a critical case would be one where '... if that program is having problems, then we can be sure all the programs are having problems' (103). He also says the researcher should 'identify 'key dimensions that make for a critical case' (104). In this case, the key dimensions were that the interviewee concerned (Andy) had been nationally renowned and respected as a professional player and a crusading educator for many years. He was also someone who had especially long experience of expressing a coherent view of jazz education to teachers as well as being a player at national level. Dave was 'extreme' in Patton's terms in that he had virtually no formal education, while all the others were 'typical' and 'extreme' in various of the respects identified above. None were 'politically important' in Patton's sense, nor were any sampled for what Patton calls 'convenience'.

The sequence and timing of the interviews was carefully thought through, in line with the 'emergent design' model of Lincoln and Guba (1985). Discussing the

choice of interviewee, Denzin and Lincoln (1998) suggest '... such choices are theory driven, not driven by a concern with "representativeness". Sampling choices therefore typically evolve through ... waves of data collection' (204). After the pilot, the first three interviews were conducted relatively close together in time, and focused on a range of age and gender. Subsequent interviews took place one by one, and interviewees were only chosen once initial analysis of the previous ones had been undertaken and preliminary conceptual areas established. The first interviewee was the 'critical' interviewee, an older, highly experienced, influential, articulate and well-known male figure. The second was a male from the younger, more iconoclastic end of jazz education and the third was a female roughly in the middle of these two. All played different instruments. After transcription and preliminary analysis, the others were chosen one by one to address remaining or emerging themes and to ensure data covered conceptual areas identified in initial analysis and examination of literature. Range of ethnicity and jazz training emerged as especially important themes in the first three, so later interviewees were chosen to explore definitions in these areas. The remaining interviewees were all male. The fourth was a London jazz musician from South Africa, lacking formal training. The fifth was chosen because he was a full-time secondary teacher, while the sixth was another non-white musician, but this time formally trained in jazz in the US. Strauss and Corbin (1998) suggest that in work of this kind, 'data collection continues until theoretical saturation takes place' (292). Lincoln and Guba (1985) argue for the two criteria of 'sufficiency', that is to say a range has been covered, and of 'saturation of information', where the interviewer 'begins to hear the same information reported' (44-45). After six interviews, data on core definitions were indeed repeating themselves and supporting definitions in the literature. Over 160,000 words of interview data had been amassed and it was decided further interviews would make analysis cumbersome.

At the point of this decision to stop collecting data, a trade-off is made between size of sample and level of generalisability. Patton (1980) states, '... limited

resources may mean that it is not possible to get detailed information from a sufficiently large sample size to make generalisations. Indeed the problem of small sample size is probably the most typical situation in the use of qualitative methods' (101). Such purposive sampling certainly limits the ability of the researcher to generalise from their findings to some extent. Merriam (1988) stresses the importance in this kind of exploratory work of 'making generalisations within specified levels of confidence' (173). In this research, some confidence is achieved through the analytical process, where similarities and differences in definitions were identified in detail across the whole sample of all six interviewees and then related to the literature. Seidman (1991) also suggests that '... a compelling evocation of an individual's experience' can be '... the interview researcher's alternative to generalisability' (42), and that such an approach is effective where one of the aims of the research, as here, is the ' ... understanding of complexities' (42). We return to generalisability again on page 84. below.

Anonymity

All of the interviewees were offered anonymity. Throughout the process, each was allotted a letter, A to F, under which they were transcribed and analysed. At a later stage each interviewee was given a false name beginning with those letters, used throughout the thesis from now on: Andy, Ben, Carol, Dave, Eric and Frank. Anonymity was crucial to the success of the interviews. Interviewees often divulged personal information or viewpoints, and were asked questions designed with the possibility of eliciting less than complimentary comments about others' playing. Interviewees were also likely to meet and even be employed by the musicians they were discussing again in the future. A considerable proportion of the data could have been extremely damaging personally or professionally to the interviewee involved and could have changed public perceptions of their views, had their name been associated with it. I was asking for private views from professionals whose public face was crucial to their career. Mishler (1986) argues

that anonymity can cause the alienation of interviewees, since they may not feel personally acknowledged in the research process. He also favours giving context to the reader in interpreting data. In this case, however, there was little choice. The need for anonymity when eliciting potentially contentious data of this kind also prevented any autobiographical slant to the research.

As the analysis progressed, it became clear that, although false names were used, some viewpoints and language were still likely to be recognisable. The sample was drawn from a relatively small pool of articulate, successful and often well-known UK jazz musician-educators. Information about each included their educational and class background, early musical experiences, bands played in, instrument played, age, gender and ethnic origin. All were crucial to the study and therefore essential to publish. A number of further strategies were therefore employed to ensure anonymity. No biographical account of each interviewee has been given in this final report. Instead personal details used above have been mentioned across the sample as a whole, in a number of different orders. Names of friends and colleagues in the data have also been withdrawn (See Data Appendix, A31, for examples of this), except where distance of time or space creates no likelihood of recognition. Names of well-known musicians were a more complex issue. The names of living and currently well-known players were often used to describe ways of playing and in some cases the relationship between name and musical concept was crucial. Courtney Pine, Django Bates and others are all iconic players like 'Miles Davis' above (page 9.), with whom particular sounds are associated. In some places, sadly, names such as these had to be withdrawn, especially where interviewees' comments were negative about them or where they mentioned personally playing or recording with them. In others, (D56c), where remarks were less controversial or less specific, names were sometimes left in. Names of important and often dead icons like Charlie Parker were preserved, except in the case of one of the most famous of all, with whom Frank worked over several years. Here, to protect Frank's identity, his name was replaced in the relevant data by Sonny Rollins (presented as [Sonny Rollins] with

square brackets in the text and data), who is another player associated with the same period and of similar stature and iconic status, though playing a different instrument. Some data were also withdrawn from the presentation and analysis process altogether because they were too personal to the interviewees concerned, either by interviewee's request or at my instigation. None of these withdrawals concerned data that materially affected the findings. All interviewees signed consent forms allowing sections of their data to be used, and all were sent complete copies of their interview and of the complete data appendix. Such procedures are consistent with research focused on definitions of jazz, though they would have been less appropriate in case studies of individuals.

Frustratingly, the most strongly expressed and possibly contentious data was often the most value laden, valid and therefore significant. An ethical trade-off had to be achieved whereby the majority of the data made sense and felt convincing to the reader, while the identity of the speaker in individual sections of data was hidden as far as possible. For example, several interviewees mentioned a particular well-known British musician with whom none wished to work, because they defined particular qualities in his playing and, indeed, personality. This was an example of an unexpected and consistent pattern across the data, which revealed important information about how jazz was defined. The sound of the musician concerned would be immediately recognisable from his name, even to a non-jazz literate reader. Without it, it is much harder for the reader to understand exactly what the interviewees meant. However, while criticisms of Wynton Marsalis were recorded as relating to him by name, a judgement was made that criticisms of this other musician had to be kept less specific in the account presented here. Although this musician was just as well-known, he was also based in the UK, and it was not impossible that he would read the thesis and work with several of the interviewees again. The hard but nevertheless ethically correct decision was taken that the careers of the interviewees should be protected at all costs, even where it compromised the richness of the findings.

The characteristics of the interviewees

The purposive sample is now considered below in the light of achieving 'maximum variation'. In the following section, interviewees are not identified individually with their genders, ethnicities, instruments played etc., and the order in which they are discussed in each section is also varied to reduce the likelihood of their being recognised by readers.

The player-educator: Central to the study was the idea of the player-educator - all had to be actively experiencing jazz both as educator and performer. The 'typical' (Ben and Frank) did both, but some were primarily educators while others were primarily players. One, for example, taught a small number of students one-to-one at conservatoire level, but saw himself primarily as a performer, while another was a full-time teacher, who had played more extensively earlier in his career. The majority taught regularly part-time (see below) and performed at professional or semi-pro[1] level.

Ethnicity: The aim was to cover a variety of different ethnic groups and jazz styles. It was important that the sample include at least one African American, since jazz and ethnic identity emerged as a central issue affecting definitions of jazz in the literature data. The final sample included four white British jazz musicians (one a Scot), one African American, originating from the West Indies and one mixed-race South African, all with good general jazz knowledge. All also specialised at various times and in various combinations in contemporary British, Indian, New Orleans and bebop/hardbop styles.

[1] I am using the terms 'professional' and 'semi-pro' here in the sense used by Christian, in White (1987), see page 27. above. A 'semi-pro' is someone who is not a full-time musician but earns a proportion of his income through playing. There is also a concern in White, not implied in this context, with jazz as an artistic rather than commercial activity, and thus that semi-pros would

Gender: Carol was the only woman in the final sample. She was a singer, the commonest role women have played in jazz, though by no means the only one. The ratio of women to men in UK jazz in 1998 is much less than 1/6 (Jazz Services Directory, 1991), but it was important to include a woman in the sample, to achieve maximum variation. There were a number of instances where this interviewee's definitions differed significantly from those of the others. Such findings are potentially of great significance to those studying the under-representation of women in jazz and women's experience as jazz musicians and educators, and this interview certainly suggested that women do define jazz in significantly different ways to men.

The magnitude and complexity of these findings made it necessary to place gender issues outside the scope of this thesis, and I have already indicated that the research is focused on definitions of jazz included in data, rather than on discussion of those definitions which are excluded (see page 13. above). Nevertheless, the literature on the area indicates that women were involved both in real world jazz and jazz in education from the earliest days, and indeed have been under-represented at every level. Unterbrink's (1983) historical survey of jazz women at the keyboard points to the many women pianists and organists who ... 'taught jazz greats and played alongside the finest jazz musicians' (3), from Ella Sheppard, director of the Fisk Jubilee Singers since 1871, to the early work of Lovie Austin, Lil Hardin Armstrong and Mary Lou Williams, and right up to Carla Bley and Marian McPartland. Unterbrink's work also support's Kinzer's work cited earlier, (page 31.), in suggesting that women jazz musicians of all races often had high levels of formal training in music. She points out, for example, that Lil Hardin Armstrong enrolled as a music major at Fisk University in 1918 aged 15, and later got a teacher's certificate at the Chicago College of Music and later a post-graduate performer's diploma at New York College of Music. Handy's (1981) work on black women in American bands and orchestras

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rather earn money elsewhere than play jazz in commercial contexts where their artistic integrity would be threatened.

is also relevant here, as is the other historical work on women in jazz (Gourse, 1995; Placksin, 1982), work on gender in music education (Green, 1997) and work on how canonical structures have excluded women in classical music (Citron, 1993). No research has yet been undertaken in jazz education on the ways in which men's definitions of jazz are gendered. I also return to this area briefly in Chapter IX.

Instrumentation: Choice of instrumentalist was also important to achieving both a range of styles and of educational approaches. A drummer, for example, may tend to emphasise melodic or harmonic understandings less, and is likely to conceptualise problems of technical control differently from a pianist or guitarist. Players cited as heroes of early jazz experience may also vary. All interviewees had a main instrument and played at least one other instrument in a range of jazz and sometimes other styles. The instruments played across the group were as follows:

Main jazz instrument	Others played in style noted in interview
drum kit	misc. percussion, bass
trombone	piano
piano	guitar, bass guitar, drums, flute, church organ
flute	baroque flute, bass flute, piano
voice	piano, clarinet, guitar
tenor sax	other saxes

Bass (upright or electric), guitar and trumpet were the three commonest jazz instruments not covered in the sample. All those interviewed played main instruments that were likely to allow experience of most major jazz styles, with the possible exception of the flute.

Age range: Interviewees ranged in age from early 30s to late 60s when their interview occurred. The ages of each at the time of interview were as follows, in ascending order:

33 35 36 47 47 68

None were under thirty, to ensure sufficient experience in both contexts. As it turned out, no-one in their fifties was chosen.

Educational context: Variety in educational context was a key factor. Some interviewees specialised in particular age ranges and levels, including one who was an instrumental teacher at a conservatoire and another who taught full-time at secondary level but still found time to perform. Two others had been full-time educators in the past. All had a minimum of five years' education experience. Others taught part-time, from primary through to post-graduate levels. The sample also included one person experienced at training music teachers to teach jazz, and one who was working intermittently with special needs adults.

Jazz styles played: All were competent in a range of jazz styles, but each had their own specialism and other stylistic interests too. The following thumbnail sketches are not intended to be complete pictures of the musicians concerned, and of course use terms problematised in the analysis, but they do give an indication of how the musicians fitted within the sample.

One associated himself with hardbop and the music of Coltrane. Another was a major figure in contemporary British jazz, having emerged through the British jazz boom of the 1980s, and was also involved at various points in free jazz and some contemporary classical music. A third was primarily a mainstream jazz performer, who made his name in association with a very famous US jazz musician of iconic status. A fourth specialised in combining jazz with musics

from non-Western countries. One had a specialism in South African jazz, and one was strongly associated as a performer with the boom in British jazz of the 1950s and 60s, and also with the 1950s British 'Trad.' revival of New Orleans music.

Knowledge of classical music was not initially taken into account in the sample, but emerged as highly significant in the interviews. Two claimed to have virtually no knowledge of classical music, and had not been formally trained in the style, while the other four had classical training to degree level, one as a mature student after years as a self-taught jazz musician. Answers were so significant here as to result in a chapter devoted to the role of classical music in definitions of jazz (see Chapter VIII).

Jazz educational background: The initial interviews revealed a wide range of ways of learning to play jazz, and this became more of a focus in the choice of interviewees 4, 5 and 6. A decision was taken after interview 4 to interview a jazz musician formally trained in the US. Others had learnt jazz through various means, two on formal courses with 'jazz' in the title. One had never studied music formally at all, though some rudimentary musical training in school had occurred, and one, as already mentioned, learnt jazz initially that way but returned to university later in life to study classical music.

The long semi-structured interview

The long semi-structured interview was chosen as the best instrument for several reasons. A 'conversation with a purpose' (Burgess, 1988b: 137) or what Rubin and Rubin (1995) call a 'guided conversation', it enabled the depth required, and was also informal and flexible enough to be 'sensitive to the specific dynamics of each interaction ... tailor-making each one on the spot' (Mason, 1996: 40). Rubin and Rubin (1995: 5) state, 'Many qualitative interviews have both more and less structured parts but vary in the balance between them', and this sums up well the

approach taken. Burgess argues that the standardised interview in comparison 'does not engage with the texture of people's lives' (1988b: 53).

The key objective was to obtain definitions of jazz which contained what Rubin and Rubin call 'depth, detail' and ' ... vividness' (1995: 76). For depth, questioning techniques allowed thoughtful and full consideration of questions asked. To this end, interviewees were initially encouraged to continue speaking as long as they wanted without interruption except to request clarification. Follow-up questions requested particulars and where possible technical details and specifics, adding solidity and clarity to the evidence obtained. These details show self-evidently that 'things are so' (Platt, 1988: 6). Platt goes on to suggest that in both quantitative and qualitative approaches, the particular can also make the picture more convincing through its aesthetic appeal (See also Eisner, 1981). She argues that the picture becomes humanised and rhetoric adds persuasiveness to logic. Likewise vividness was achieved through asking for first-hand experience, and also by encouraging a relaxed expansiveness. Hull talks of moments in these kinds of interviews where talk was a 'trigger to remembrance of lived events' (1985: 29).

Procedure

An initial phone-call established availability and context, confirmed that anonymity would be assured and indicated roughly how long the initial interview would take. Subjects were sent the schedule in advance (see Appendix C, page 418.), to give a sense of what the interview contained and to allay any anxieties. Manner, language and tone were intended to communicate a sense of partnership in the process, that they would be helping me out personally. As far as possible, I was a fellow musician rather than an 'academic'.

The interview began with a short briefing that included the details from the introductory section of the schedule. Interviewees were told they would be sent a transcription for comment. The interview was conducted at a mutually convenient, quiet and relatively personal place, either my house or theirs, often over coffee around a table. Interviews were sometimes conducted on one long occasion, depending on the time available and how fulsome answers were. Carol's was the longest, both in time and in words, stretching over three interview sessions. Each interview was followed, sometimes much later, by a post-transcription follow-up meeting, at which each interviewee had been previously sent what they had said. Some were more thorough at reading their data than others, and the follow-up was mainly an opportunity to clarify outstanding issues and for them to comment if they wanted.

All interviews were recorded on cassette using a small mono dictating machine with built-in microphone. This proved adequate but less than ideal for transcription purposes. The tapes were relatively noisy and levels were sometimes low, but it was rare for more than the odd word to be inaudible.

Transcription

Powney and Watts (1987) outline a number of possible transcription conventions, which vary in terms of the level and type of detail recorded. The convention chosen was closest to that used by Bentley and Watts (1986), where the aim is to '...represent speech reasonably closely to written dialogue' (1986: 150). All transcription is inevitably partial, omitting much non-verbal information as well as timing, intonation, tone of voice, accent and speed. While non-verbal elements are clearly helpful in making some meanings clear or in some cases more obscure, such elements were not generally the focus of the transcription process. However, individual cases were noted where particularly significant:

74. Charlie: Can you define what you mean by McCoy Tyner?

75. Ben: [Pause] He was the bloke who played with John Coltrane.

Here, for example, the pause is particularly significant because it adds to the meaning of Ben's response (see pages 75-6. below).

Transcription and a preliminary summary normally took place within a few days of the interview, though this was not always possible. In line with Powney and Watts (1987), interviews were divided up into numbered utterances with lettered sub-sections, and words transcribed using the punctuation and other conventions described below. Each new speech was given an utterance number, and where necessary subdivided into paragraphs with a lower case letter. 'Charlie' was used for the interviewer, and false names beginning with letters A-F were used for the interviewees, and these appear in the text of the thesis and in the Data Appendix. Inaudible or ambiguous words were given [..... ?], with an attempt at a 'nonsense' transcription where possible (example at Data Appendix, A31e, '... [talons on Josephs fish?] ... '). Anything inside square brackets was not part of the utterances of the interviewees. [] is used in a number of ways: sometimes to indicate the omission of a name, or an unclear or inaudible word; sometimes to imply, almost as in a play script, a tone of voice (D28a); or, as in Dave's sung examples, to indicate other information (see Data Appendix, D28k). In the data presentation and analysis chapters that follow, data extracts are edited down, to save space and make points clearer. Conversational rhythms, inflections and repetitions are often omitted. Sections of the complete transcriptions, unedited down, are given in the Data Appendix where indicated. Underlining is used to indicate emphasis.

Shorter and less significant pauses were mostly ignored, while [pause] and sometimes [long pause] is used for longer and more significant pauses. In the thesis text, '... ' is used to indicate where examples are edited down to direct

focus. 'Ums' and 'Ers' were often excluded in these transcriptions, except where particularly crucial to the sense. Other paralinguistic effects (Powney and Watts, 1987: 150) such as laughs and coughs are mentioned where they are considered relevant to the sense. Punctuation, sentencing and paragraphing were designed to give the reader some feeling for the conversational style. Dave rarely used 'full stops' in his speaking, for example, and sentences would run on one into another, comment and narrative in alternate phrases:

> *38.h) Dave: And then I became so confident. Wow! man! like, yeah! like, a do a bit of swing, ... of course, at that time I was quite happening, sort of thing, you know, ... I could now swing, and my sticks looked good, and I played and stuff. But ... then I decided well may ... it's time for me to go abroad, I want to learn a little bit about other things now, I want to go to experience the music of Europe and all these great artists and people that you always hear of on the radio and the records, I must go and see what it's all about ...*
>
> *38.i) ... and besides, things were becoming so in South Africa for me that it became a little bit, er, ... you know, I started feeling that I don't feel right anyway, because it's becoming difficult, you know, there's this apartheid, and I have now friends and musicians that I know from all different race groups, white and Indian and very tribal blacks, and, like, my community which is, like, we were, like, the Cape ... the coloured, the Cape coloured people, you know. And this was all ... I mean, this was all things that were so unnecessary but we were categorised in all these different ... the government decided that they were going to categorise the people. So I came from a different ethnic group, you know, than ... from ... than my other friends that I had, like ...*

Sentences and paragraphs in such instances were defined in ways that aided the understanding of the reader rather than to represent pauses in the flow. In the above example, the choice of the 'And' (38i) and the 'But' (38h) in the middle of

each paragraph are clearly not the beginnings of new grammatical sentences, but they were judged to be places where a new idea was introduced. At the 'And', Dave changes from narrative to personal comment, and at the 'But', a new direction is indicated in the talk, as he cuts across his previous assertions. The paragraph change from 38h to 38i is both analytical and also an editorial decision, signalling to the reader a new set of ideas, focusing on a new topic and allowing the text to breathe. In the talk itself, it simply ran on as a continuous flow.

This next example from Frank was much slower and more laconic, even hesitant, using shorter sentences. Some mannerisms were edited out to facilitate reader flow, while the 'you know' mannerism gives some sense of the slower delivery:

> *65.a) Frank: Well. he ... sort of like encouraged me to take solos off the records, you know. A lot of people say transcribe, but that's a different thing. See, I did transcription at [top US jazz college] as well, and the way they taught transcription is ... you know ...without even your instrument, ... without your instrument, you just go to the record, and you transcribe the solo that you want. And that's effective, you can, you know, learn a lot from doing that. But that ... in a sense, is just a technical exercise. You know, you won't learn a lot of the music that way ... about the sound ... about the physical ... music.*

Where short extracts from a number of different interviews or from the same interview are juxtaposed, unbroken lines separate each contribution (see pages 192-195. for an example of this).

Questions and questioning techniques

The interview schedule (see Appendix C) was structured in two clear parts. The first was about the musicians' musical experiences and the second about their own education and experiences as educators. The first was designed to get a picture of

the musician in their context, encompassing their life, musical background and influences. The 'milestones' question (2) usually led on to their early life quite easily, though it was often necessary to go back over the structure of their lives to fill in gaps. Some tended to gloss over their early experiences and had to be brought back to their school and early lives later. Dave was the most prominent of these, going off at fascinating and often relevant tangents (D24a-o, B66a-l), but rarely delivering the schedule in the given order. From Question 3 onwards (present musical life), questions focused increasingly on 'good' and 'bad', to encourage interviewees to define what they felt was significant or valuable in their own playing and the playing of others.

In each area the structure moved from an opening question (e.g.: 'what music do you do at the moment?'), to a series of follow-ups which clarified their responses (e.g. 'who with?'), and requested more detail on the values underlying their activities ('what do you like/dislike?'). The same approach followed through into the education section (4). The end checklist proved unnecessary in all cases, but was a useful fall-back position and aide-memoire.

Literature on interview techniques focuses on the differences between 'starting-point' and 'follow-up' questions and between 'open' and closed' questions. Oppenheim (1966) argues that open questions add vagueness and often need probes that should in her view be non-directive (42). Closed ones lead often to a loss of expressiveness and imply a more directive approach. McCracken (1988) begins with the concept of the 'grand tour question', usually general and non-directive; and prefers to use the term follow-up 'prompts'. These prompts include: 'contrast' prompts, like 'what is the difference between x and y'; 'floating' prompts, where the interviewer flicks eyebrows, repeats a key term or asks for more information without leading; 'category' questions, which mop up the remains of a topic under discussion, once a respondent has had a first go at it; and the concept of 'auto-driving', where a stimulus or comment is required.

Richardson, Dohrenwend and Klein (1965) suggest that the distinction between open and closed questions is too simplistic. They argue convincingly that there are degrees of directiveness, and that some directiveness is an inevitable part of the interview process. They also distinguish between questions that follow up and those that cross the line of thinking of the respondent. Pure openness leads to lack of relevance while pure closedness leads to a lack of participation. Any interview must therefore balance the need for relevance to the topic with an equal and opposite need for interviewee participation as the interview progresses. Richardson goes on to argue that 'open questions are more likely to be used in the early stages of a study' (148) and that later follow-ups, in his case sometimes in further interviews, may produce more specific responses through closed questioning.

In line with McCracken (1988), starting-point questions were essentially the same for all interviewees, and were usually open, allowing the interviewees to control the initial direction of talk and introduce their own concepts and views. Occasionally minor alterations or paraphrases of wordings facilitated a smooth transition from the previous topic. Some informality and even jokiness was encouraged as an icebreaking gambit.

There were examples throughout the interviews of follow-up questions in all of the categories that Richardson proposes. These included 'extension' questions, requesting more information (A32); 'echo' questions which repeat the last word or idea and imply sympathy (A48); 'clarification' questions which request clarification of a muddy area and request depth (A36); 'summary' questions, of the 'is this what you mean?' type - these I tended to avoid, because they could potentially be leading; 'confrontation' questions where the interview presents inconsistencies in what was previously said (E382); and 'repetition' questions where the same question is essentially repeated and sometimes reformulated to achieve better replies (F319). A173-178 (see Data Appendix, page 307.) demonstrates a standard opening, a follow-up and a subsequent focus on detail.

Although the interview schedule had been piloted, wordings of follow up questions varied in their length. Particularly in the earlier interviews where I was less experienced, I sometimes responded with questions that lacked focus, though this improved later. Towards the end of a section, questions were sometimes introduced which revealed the direction of the research more clearly. These fall into Richardson, Dohrenwend and Klein's (1965) category of questions that cross the interviewee's line of thinking. Here, for example, is a respondent comment followed by a question:

> *400.b) Carol: ... those choices that I will have made in the run up to any performance may choose to come out in the performance, but I don't necessarily push it ... sometimes they come up in the gig, sometimes they don't. So I mean it's partly a conscious process, yeah.*
>
> *401. Charlie: But you try not to monitor yourself as you do it ... there isn't a little voice at the back of your head saying ... OK we've had a bit of this, now let's have a bit of that, say, or a sort of a perspective on things. I mean, it's this idea of 'in the moment' I'm trying to explore, I suppose, because ...*

Once a section was well underway, I extended the open and non-leading question approach slightly, offering my own experiences as foils to theirs and sometimes asking how what they had just said related to what they said before. There are a number of precedents for this. Rubin (1995, esp. Chapter VI.) suggests the interviewer can sometimes be highly pro-active, even provocative in engaging with the perspectives of the interviewee, in order to go down another level of depth. This needs careful balancing, as Seidman comments:

> There are times when an interviewer's experience may connect to that of the participant. Sharing that experience in a frank and personal way may encourage the participant to continue in reconstructing his own ... Overused, however, such sharing can

distort an interview and distract participants from their own experience to the interviewer's ...' (1991: 66)

Whyte (1981) is a further precedent here. In his participant observation studies observing Italian slum-dwellers arguing about baseball and sex on street corners, he suggests that arguing on some matters ' ...was simply part of the social pattern ...' (302). Such arguments are indeed common currency in discussions amongst jazz educators.

Deutscher (1972), in Brenner (1978), argues the opposite, that questions should be as unloaded as possible, and that the sequence of the interview should ideally be such that the subject's responses are not affected by previous queries or responses. My approach here was to begin each section in as neutral a way as possible and to make perspectives plain only once the interviewee had already given their own view earlier in the interview, or where it would help the interviewee to clarify their position. Here I bring Andy back to an earlier answer to get more depth from him:

230. Andy: ... later on, of course, as you get more adept at emotional control ... And I hope I never loose that, you know, that link between emotional ...

231. Charlie: In a way, that's ... that particular comment about emotion connects back to the thing about what's distinctive - how you teach emotional involvement ...

232. Andy: Yeah, sure ...

233.a) Charlie: ... which we never really got to the bottom of in the last question ... I mean ... jazz ... has a directness about it, it has an emotional honesty about it which is inevitable, I suppose ...

233.b) But there are also an awful lot of improvisers, you and I both know, I suppose, who are continually emotionally distant from what they play.

234. Andy: Yeah, yeah. Well, I think there is a variety ...

Again, not to have been involved in a genuinely interactive debate or 'guided conversation' with the interviewee (Rubin and Rubin, 1995) would have stifled the flow and formalised the interaction.

Towards the end, I very occasionally took decisions to leave the area of the question altogether. Seidman advocates an interviewer should 'follow your hunches' (1991: 68) and '... when appropriate, risk saying what you think or asking a difficult question ...' (1991: 68). In two examples, this paid particular dividends. With Ben, I sensed he had something to say at one stage (Data Appendix, B61-66l), and prompted him to go out on a limb and leave the schedule behind. My intuition inspired a long and revealing answer, connecting the values of jazz with his vision of a society where people co-operate rather than compete. The same occurred with Eric. He had answered all the questions but somehow failed to address the issue of the relationship between his view of jazz and his own teaching style. At the end of the interview, having allowed him to answer in full using the open questions, I decided I would challenge him directly. The result was again both revealing and relevant, establishing that he had crucial doubts in his mind about piano touch (see Data Appendix, E378a-387, and Chapter VIII, page 241.).

An example of the opposite judgement occurred with Frank, where I decided not to follow up a sensitive question, even though, rightly but frustratingly, it meant we never really got to the bottom of an issue. It is also an example of a case where the interviewer-interviewee relationship became an important variable. Frank was relatively phlegmatic and generally less forthcoming. I expected ethnicity to emerge explicitly as a key feature for him, since it had done with Dave, but it

didn't, emerging instead indirectly in other ways. Below, we were covering the issue of the styles of music in his upbringing for the first time:

15. Frank: *Yeah, yeah ... because it was such a natural feeling, you know ... as soon as I started playing ... I sort of got into a little amateur band ... we started trying to learn some of the stuff that ... was current at that time ...*

16. Charlie: *What sort of music was it?*

17. Frank: *Well I was in [Caribbean island] then, so it was calypso and reggae and some soul stuff, you know.*

Then we returned to the issue, to try and delve deeper, but I decided not to address the ethnicity issue directly, hoping that he would bring it up himself:

53. Frank: *Yeah, I was, because ... I mean, we never had jazz records at home, we had country and western records [laughs], and we had ... some soul and funk things, reggae, calypso ... but no jazz records ...*

54. Charlie: *But that sounds like ... I mean ... is there anything special ... I mean, special about your family's as opposed to other people's ... or do you think that's most people's experience ...*

55. Frank: *That's most ... especially in the Islands ... that's most people's experience. I would say, maybe ninety-nine point nine per cent of the population's experience ... there's a small minority that ... are probably hip to what's happening outside of the Islands. I mean, country and western, for some reason had an impact down there ... You find with a lot of West Indian families ..., of my generation especially ..., they had records like Jim Reeves and ...[laughs] things like that at home, ...*

seriously ! ... Johnny Cash, you know. That's ..., I heard those records. And my mother liked classical music too ...

I was hoping to discover whether his West Indian background had given him any special understanding of jazz. Rather than discuss West Indian music, as I had expected, he gave other significant but unexpected comments about country and western and classical musics. Richardson, Dohrendwend and Klein (1965) and Reese, Danielson, Shremaki, Chang and Hsu (1986) cover the effects of inter-racial interviewer/interviewee pairings and this was undoubtedly a significant issue here. Richardson et al. comment, '... it is especially complex for whites and African Americans to interview each other' (1965: 76). Herb Rubin had a similar experience in this example from Rubin and Rubin (1995):

> Herb noted that early in his community development study his interviews lacked depth on questions of race and ethnicity, because he was afraid to ask follow up questions on this topic' (1995: 120)

Powney and Watts (1987) discuss the danger of what they quote Brenner as calling 'directive probing' (138-9) and self-fulfilling prophecy, essentially that the study is compromised to some extent by the interviewer revealing their own categories in this way. In this case, I sought not to impose categories directively on Frank, but wanted to get him to reveal his own.

The interviewer/interviewee relationship and roles

An appropriate combination of empathy and objectivity, insider and outsider, was hard to achieve. Building on the purer distinctions set up by Merriam (1964), Nettl (1983) and others in the long running emic/etic debate within ethnomusicology, Herndon (1993) points out that '... insiders and outsiders are not polar opposites, but exist as points on a continuum' (1993: 66). He emphasises the need for the scholar to become 'more forthcoming and self-reflexive' (1993: 68), adding, in a quote from Headland et al. (1990):

> When I act, I act as an insider; but to know, in detail, how I act ... I must secure help from an outside disciplinary system. To use the emics of non-verbal (or verbal) behaviour, I must act like an insider; to analyse my own acts, I must look at (or listen to) material as an outsider. But just as the outsider can learn to act like an insider, so the insider can learn to analyse like an outsider (Headland, in Herndon 1993: 68).

Nettl suggests:

> If we are to construct a detailed but broad picture of the music of a society as culture, we must decide which route we are taking at any one time, but eventually we will probably find it necessary to follow both and to discover a way of reconciling them (1983: 14).

Adelman (1981) indicates similar complexity in his paradoxical view that the interviewer should, '... remain uninvolved in terms of empathy ...' while '... maintain[ing] rapport' (4). McCracken (1988) sees the investigator/respondent relationship in terms both of scientist and collaborator. He adds that the relationship should be 'not too intimate', to prevent the interviewee giving the researcher what they think the researcher wants. He argues that research objectives must remain hidden to some extent, to allow an unstructured response.

Turning now to interaction, Brenner (1978) promotes what he calls the 'social interaction paradigm'. He is critical of previous writers such as Deutscher (1972), who he quotes as saying, 'the interviewer must be an inert agent who exerts no influence on the response by tone, expression, stance or statement' (Deutscher in Brenner, 1978: 122). Rubin and Rubin likewise describe the interviewer/ interviewee relationship as collaborative, that of 'conversational partners' (1995: 91). Mishler (1986) sees this collaborativeness as being located in a shift of emphasis away from researcher problems and towards respondent problems. The interviewer facilitates the respondent's efforts in constructing meanings from experience, and grants respondents the right to control the construction of meaning.

Phillips describes the social interaction itself as introducing 'an important complex variable' (1978: 215) into the research. Mishler (1986) sees the relationship as defined partly through the cultures of the interviewees:

> Questioning and answering are ways of speaking that are grounded in and depend on culturally shared and often tacit assumptions about how to express and understand beliefs, experiences, feelings and intentions' (1978: 7).

This then establishes a paradox, that the only way to establish such beliefs is through getting the interviewee to express them through their ways of speaking. The interaction itself has an inevitable effect on the structure and thus the content of what is said. The medium in a sense defines the message.

In the interviews themselves, relationships certainly varied considerably, and often developed within each, depending on how much we already knew each other and the contexts in which we had met. At one stage in Ben's interview, for example, he suggests that there are aspects of the playing of McCoy Tyner that he finds less useful:

> *71. Ben: ... Keith Jarrett is not the only one of course but he is quite important ... I'm not so much into the McCoy Tyner or ...*
>
> *72. Charlie: Why not?*
>
> *73. Ben: It's never really appealed, you know ... it's just a sort of taste thing, I suppose, an aesthetic thing, but ... and not so much of the straight ahead bop things.*
>
> *74. Charlie: Can you define what you mean by McCoy Tyner?*
>
> *75. Ben: [Pause] He was the bloke who played with John Coltrane.*

76. Charlie: Yeah, yeah, but I'm saying what sort of playing ... I mean, I think I know what you mean, but I want you to articulate more clearly from the point of view of the research what you mean by ...

77. Ben: Well I mean I just sort of drew McCoy Tyner out of the air really ... but there's a certain stylistic thing that a lot of pianists do ...
[full text in Data Appendix , B71-81]

After I had asked Ben to explain his own views on McCoy Tyner, what that phrase means to him above, he wrongly assumed that I was unsure who McCoy Tyner was, and implicitly challenged me, such that I had to explain my position at B76. In the process, his view of me in the role of 'qualified' interviewer changed.

It is worth considering my role with each interviewee separately. Dave's data was full of rambling anecdotes and social detail, and revealed a rich experience of jazz and of individual students and teachers, at times almost overwhelming the structure of the interview. With him, my role as interviewer became formally to channel and structure his ideas rather than to facilitate flow. By contrast, Andy was more concise, distanced, formal and highly organised. The critical case and already familiar with many of the issues, he demonstrated his experience by coming forward immediately with fluent, comprehensive, issue-based and less personal answers in many conceptual areas. In comparison to Dave, he went straight to the point of each question, sometimes second-guessing the interview structure. He was someone for whom I had respect, and I sensed also a collaborative, even paternal enthusiasm for the project.

I had never spoken to Frank on more than the most colleague-to-colleague level before, and this inhibited the collaboration to some extent. So too did the fact that he was relatively shy - there was some awkwardness at times. The issue of

ethnicity was crucial here, particularly affecting questioning techniques (see above, page 66.). There were other occasions where I felt unable to get further depth, his responses indicating that he was unwilling to do so. Frank seemed to decide what his answers were, and then to repeat them, with variations, in response to a range of questions as the interview continued. One method of teaching improvising, for example, recurs several times (F73a, F138b, F141, F153, F294, F318, F334, F358, F390, F392 and F396). I sensed his teaching was more varied and complex than he felt able to articulate in the interview.

By comparison, I knew Carol well already as a fellow musician, fellow teacher and friend. Our conversation was open and frank, and she agreed both that the interview and research had deepened our relationship, and that our relationship also deepened the interview. Rubin and Rubin (1995) note several differences in cross-gender conversational patterns, including hesitation, avoidance of bluntness and more 'indirect language', which they see as evidence of strategies used by women to get around male dominance. Babiraki describes a set of ethnographic methods, that 'place multiple voices and interpretations in the written work' (1997: 134), and mentions small group interviews with no leader. She critiques the dialogic interview strategy as sometimes creating a 'delusion of alliance, a search for self in the other' which can sometimes place subjects at greater risk of exploitation and manipulation. Stacey (1991) argues that ironically 'ethical questions of authority, exploitation and the inherently unequal relationships between researcher and informant/subject are not eliminated or even minimised by ... ethnographic strategies, but simply acknowledged by them' (Stacey, 1991, in Babiraki 1997: 121ff). Methods used in this study were not truly 'ethnographic' in Babiraki or Stacey's sense, nor was there much sense of Rubin and Rubin's 'strategies' at work. It is important nevertheless to acknowledge in these interviews a range of gender-based power modalities at work, both same- and cross-gender.

At times, the interviewees were thinking their ideas through, and sometimes relating them for the first time:

> *66.a) Ben: ... I've thought about things a lot in the past, and I mean I continue to think about the philosophy behind it, but at the moment it's very much a doing phase, so I mean, it might take me a while to dig these things out, because I'm ... I'm working on assumptions that I'm not verbalising at the moment but that's OK, I don't mind doing that.*

The pace of delivery of the answers is also significant here, as are indications that interviewees are unsure of themselves or thinking out loud. A first utterance was sometimes qualified by a second in which the same ideas appeared again differently ordered or seen in a more considered light. This was enabled by a conversational pattern of long paragraphs and some occasions where the same question was asked twice.

B. Data Analysis

Miles and Huberman (1984) identify data reduction, data display and conclusion drawing as the main activities of analysis in qualitative research. They define data reduction as the process of 'selecting, focusing, simplifying, abstracting and transforming the raw data' (1984: 23). This occurs 'continuously throughout the life of any qualitatively oriented project, in forms ranging from sampling decisions to data coding and summaries' (23). Analysis also occurs during the interviews themselves, at the points where new interviewees are decided, and in the process of transcription, where decisions are made about the structure of the talk. Hull (1985) notes the way in which the analyst interprets the record in the light of their accumulated knowledge of the participant's meaning systems. Adelman (1981) states that an important ability of the researcher is to 'converse

and make sense, whilst at the same time considering his own categories in a self-conscious manner' (4).

The analysis focused on the definitions found in the data, and on the nature of the relationships between them. This gave the research a strongly data-led emphasis, which has something in common with Glaser and Strauss's (1967) concept of grounded theory. Analytical categories within the code indexes emerged through the data, data collection continued until categories were 'saturated', and more abstract and general expressions of categories followed, which could be used as the basis of exploration or comparison with other theoretical schemes. Throughout, however, some interaction occurred between inductive and deductive reasoning. Many jazz terms (bebop, free jazz, the musical group, the teacher, eclecticism) were symptoms of analytical categories that were clearly pre-existing in the literature, or what Bryman and Burgess (1994) call 'pre-specified'. Bryman and Burgess (1994) also write that they believe qualitative research '... cannot be reduced to particular techniques nor to set stages, but rather that a dynamic process is involved which links together problems, themes and methods' (1994: 2) - a 'messy interaction between the conceptual and empirical world, deduction and induction occurring at the same time' (2). Richards and Richards also say that 'the more vulnerable and tentative ideas emerging from the data are harder to incorporate in ordered categories than are codes describing characteristics of the data or allocating material to major known topics' (1994: 168). Analysis was therefore also a process of watching for pre-existing categories to be modified, extended or contradicted by the data, and of allowing the emergence of new ones. Towards the end came a process of clarification, where the messiness of the data began to be replaced with a sense of the totality of definitions found and conceptual areas covered.

Data reduction, display and conclusion-drawing

Several phases of data reduction took place. Richards and Richards (1994) describe data control methods as processes of analysis in themselves. An initial phase consisted of creating summaries of the interview data, making paraphrases of the content of the interviews and reducing each paragraph to a sentence, a technique recommended by Rubin and Rubin (1995: 166). These reductions were never used in the final analysis. They were nevertheless a useful way to begin to map the full extent of the definitions found in the massive amount of interview data, and to begin to make preliminary links with the literature. They gave a picture of the general direction of each interview, and helped identify early on the conceptual areas where each interview was delivering a sufficiently consistent, comprehensive or detailed picture. From these summaries some initial writing was produced, not used in this final presentation.

In a second, detailed coding process, important definitions were indexed term by term across all six interviews. From this moment on, all analysis focused on 'jazz', and not on any one interviewee's account. As each interviewee's definitions were added to the index, the pictures of 'real world' and 'educational' jazz became richer and more vivid. The two Code Indexes in the Analysis Appendix indicate aspects of the path taken at this stage of the analysis. Initial categories (noted in the analysis by their starting letter) of Culture, Learning, Ethnic identity, Processes, Qualities, Style and Values developed to represent areas they spoke about in the first two interviews. These areas remained broadly stable, though terms became increasingly refined as analysis developed: culture became culture/context/group of people and increasingly overlapped with 'ethnicity'; learning became 'learning (and teaching)' and so on. A family tree of categories and a large number of sub-categories began to emerge, to represent adequately the complexity and richness of the data (Bliss, Monk and Ogborn, 1983). From the start, some codes had significant overlaps with others, and were

ill-defined umbrella terms. 'Culture: Influences', for example, contains many examples of musicians whose 'style' was influential to several interviewees. At this stage, reading too became more focused on conceptual areas where data was rich and dense.

Within each major code, sub-categories developed, again some overlapping or superceding each other: 'Culture: music Industry' and Culture: Professional' for example. A coding system developed using the capitals and underlinings indicated, such that CIn and CPr represented these two codes, and were written in the margin in the interviews at the places where the ideas occurred. (Compare Code Indexes 2 and 6 in Appendix B to see how the extra underlined level of code was introduced).

As the analysis developed, patterns emerged of several kinds. First a series of 'hotspots' within the interviews developed, where a single piece of data appeared in the indexes in a number of different places, as significant in several categories. B52a-58 is an example of this (Data Appendix, page 323ff), appearing in all the following places in the index:

CIn (Culture, music Industry)
LB (Learning, Boundaries/categories),
LC (Learning, Crossover),
LL (Learning, Listening),
LLu (Learning, Lumpy),
LPr (learning, Projection),
LR (Learning, Repertoire),
LSk (Learning, Skills),
LTe (Learning, role of Teacher),
LT (Learning, Technical control),
PCh (Processes, Chords/chord symbols),
PCr (Processes, Creativity),
PFu (Processes, Fusion),
PIf (Processes, Influences),
SBk (Style, Brecker)
SBr (Style, British jazz)
SCh (Style, Change within style)
SCl (Style, Classical)
SC (Style, Crossover)
SF (Style, Free Jazz)
SFu (Style, Fusion)
SIn (Style, Internal dynamics)
SJr (Style, Jarrett)
SJa(Style, Jazz)
SR(Style Repertoire)
SRo (Style, Rock)
SWo (Style, Wonder, stevie)
VAc(Values, Accept)

PIt (Processes, Interaction),
POr (Processes, Organic growth),
QEc (Qualities, Eclecticism)
QNa (Qualities, Natural)
QOp (Qualities, Open)
SBe (Style, Bebop)
SBo (Style, Boundaries)
VIn(Values, Inclusive)
VK (Values, Keep moving)
VLe (Values, Letting it out)
VO (Values, Openness)
VPl (Values, Place for everything)
VS (Values, Success, building in)

These particularly significant sections of interview data became central features of the analysis, drawing together definitions from a range of conceptual areas.

Some codes also became sites of particular density, attracting large numbers of references. Some became unwieldy - LTe, Learning: role of Teacher and LVo, Learning: Vocabulary were two examples of this (see Analysis Appendix, Code Index 6). Others appeared many times, but only in a single interview. Learning: Arpeggios (LAr) is an example of one of these, appearing only in Frank's interview. Others were clearly central, such as Learning Boundaries/categories (LB), which was the place where references relating to boundaries between jazz and other styles were initially stored. Learning by Ear (LEa) was another that attracted references from all six interviews. Conversely, others remained significant in the literature although they did not in fact fill up as expected in the interviews - Ethnic Identity as a whole remained relatively small, because the interviews contained few direct references to the term despite its central importance in the literature and as an underlying factor in the interviews. 'Qualities' in the music developed, and by interview 6 included qualities in musicians and teachers too. 'Values' also became much more extensive as it went on, and included a wide and disparate range of items.

At the Code Index stage, no attempt was made to draw categories together and the tensions and overlaps between them were allowed to develop, without what Miles and Huberman (1984) call 'stock-taking' or truly systematising. Their slightly unwieldy appearance reflects this. It was important to remain 'open to ideas,

patterns, new categories or concepts, that may emerge during the process' (Richards and Richards, 1994: 149). In this phase, where particular points, ideas or intuitions began to float to the surface of the thought process, 'memos' were written, put in a separate folder on the word processor and returned to at a later date (Bryman and Burgess, 1994: 2). This proved a useful way both of recording the process of analysis and methodological issues encountered and also of retaining analytical ideas, combining categories together or considering what to do next. Below is a sample of A-D from the final index of what were eventually 203 memos in alphabetical order written during this analysis and stored in a separate folder:

Accurate and smart vs. spirited and going for it
Aims
Answering questions
Anti-System, pro-inspiration
Band Social Structure
Being 'in' your voice
Blues
Blur student/teacher relationships
Boundaries
Break boundaries
Canon-building
Choice
Classical structures in jazz
Class title/approach
Classical music criticism
Classical music experience
Classical music, narrow
Cliches
Clustering data
Code dissonance between interviews
Coding if things recur
Coding problem
Coding process
Coding refinement
Communication
Communication vs. complexity
Comparison re authenticity
Complexity
Contexts
Crossover
Cultural integration
D and the whole musician
D ignores tradition/innovation
D key elements
D simplicity of approach
Dark gaps in life hidden
Delete confidential section
Dialectic
Differentiate categories
Dynamics/style/Quality

From the codes and memos a third stage developed, where data were organised and bundled together. Significant and relevant categories were established, and data were chosen from the index and pasted into individual files under code headings - a process in a sense of restoring colour to the data in its new context alongside other pieces relating to the same topic. At this point, the data began to be organised in terms of important 'topics' for writing. Further reading was also allowing new and more complex connections to be made between interviews and data at this stage, and a new grasp of the detail had begun to allow a richer sense of the relationship between the detail and the 'big picture' to emerge. Working across these topics, themes developed which could make coherent chapters for presentation of findings. Cross-references between notes on literature (arranged alphabetically by author) and interviews developed.

As writing began around the key themes and topics, it became clear that the most coherent and concise approach in presenting the data would be to work by theme and to avoid treating writer and interviewee data separately. Final chapter headings emerged quite late in the writing, as did some of the important analytical points. Writing too was a process of analysis in a way, a point of final clarification and of making explicit in language patterns found within the data or connections between topics and codes. One problem was somehow to preserve this sense that some data connected to many topics, while ensuring the analysis made sense as a linear text. One sentence could contain four terms relating to definitions that appeared in the text in four different chapters.

The generalisability, reliability and validity of findings

In interview work of this kind, validity lies in what Richardson, Dohrenwend and Klein (1965) call internal coherence. Within a single interview, we watch for recurring patterns of ideas, and a consistent, rich and colourful picture of the individual concerned should emerge. It should be one that 'rings true' to the

reader both in its consistencies and also in its human inconsistencies at times. There were certainly moments of seeming self-contradiction, occasions where questions and issues were left tantalisingly half-answered, and sections of relatively unfocussed and rambling discussion – what Richards and Richards above (page 79.) call 'vulnerable' data. While all this added what I have earlier described as depth and vividness, and hence authenticity, it did not facilitate easy decisions about the validity of findings. In later listening and reading, it was not always clear which definitions were speculative, less definitive and momentary, and which were more thought through and integrated into the interviewees' attitudes and working practices. The follow-up meeting was another important means of checking, further clarifying and establishing validity at individual interview level.

Further validity and some generalisability were also provided through the ways in which interviews and literature are mutually supportive. The code indexes enabled observation of the number of occurrences of particular ideas. Definitions that appeared in a number of contexts or a number of times were more likely to be central to any conclusions. This rested on careful identification of findings which were consistent across a number of interviews and of other findings which were inconsistent and indicated contestedness.

Mishler (1986) questions the way in which concepts of generalisability, reliability and validity are used in research of this kind, arguing that the experimental paradigm is sometimes inappropriate. In this context, the discussion of the interviewer/interviewee relationship above indicates that there is no way of measuring an objective 'truth' or validity. Rubin and Rubin (1995) suggest that a transparency in the way that the interviewer works is a key sign of validity, a convincing sense of the interviewer's engagement with the problems of working this way, through notes on the major decisions taken to follow up themes and thoughts on analysis. It is therefore important in this regard that the reader should have access to the data, to check the writer's interpretations. The definitions of the

interviewees are produced in a process whereby they individually negotiate and even learn new positions in relation to the interviewer and questions asked. It is thus unlikely that they would give completely identical answers to the same questions at another time, and another interviewer might also be drawn to other follow-up issues. Nevertheless definitions that recur consistently across interviews and literature are likely to be more central to the view of jazz found, and the sheer length and depth of the interview is such that reliability is likely where terms recur.

In summary, we note, then, problems of generalisability, reliability and validity with regard to the small size of the sample and its 'purposive' construction, the developing nature of the definitions under discussion, the social interaction between interviewer and interviewee, ambiguities in the interpretation of language used and the somewhat personal nature of the process of analysis. Nevertheless, the power of research of this kind lies finally in three kinds of insight, all of which I hope this study demonstrates. First it lies in the richness of the picture gained, containing convincingly 'truthful' insights embedded in the data. Definitions of jazz found will, I hope, ring true with the reader's own perceptions, and support each other across the data. Secondly it lies in the power of the findings, which help to explain and clarify the messy and contested webs of terms within an area like jazz, and reveal consistent and coherent patterns which take the research forward and have explanatory power. Thirdly, it lies in the generation of cogent questions and hypotheses for further research.

IV

Fusion and bebop: canonicity and the boundaries between jazz substyles

We begin examination of the data with the first and possibly most obvious conceptual area found, that of the substyles of jazz. While later conceptual areas need more justification, there is little need to justify a focus on this one, since a massive amount of data in both interviews and literature included the terms discussed here. Jazz has traditionally been organised into a number of substyles, the most common of which are New Orleans or early jazz, swing, bebop, cool, hardbop, free jazz and fusion[1]. To give an exhaustive account of all of these would become a history of jazz in itself. Instead, this chapter focuses on fusion and bebop, two contrasting substyles that between them produced the richest data covering both real world jazz and jazz in education. Definitions of the boundaries between the substyles of jazz in and outside education are examined, including some substyle definitions that indicate relationships between jazz and other styles too. Tensions between them are identified. These include a greater tendency to play or learn about past substyles in education, and a need to define the boundaries between them in more definitive ways and to decontextualise and

[1] See Berendt (1989), Collier (1978) and Walser (1999), among many others, for examples of the use of these terms.

simplify aspects of their features. These are all seen as indicating a trend towards greater canonicity in education.

A. Fusion

In the real world, the term 'fusion' was used to refer to a bewilderingly wide range of music, most of which was defined as floating near the edges of jazz. Fusion often referred to the substyle of the late 1960s, as exemplified by the work of Miles Davis or Weather Report. However, fusions with many other musics, including free, classical and other non-Western and folk styles were sometimes also defined as jazz. The widest possible range of opinion and type of definition were evident as to whether fusion was jazz or not, and this ambiguity was also compounded by the common view that processes of fusion were intrinsic to jazz from its earliest times. Stearns, for example, famously defines the whole of jazz as 'the result of a 300-year-old blending in the United States of two great musical traditions, the European and the West African' (Stearns, 1956: 3). Schuller too sees jazz as 'multi-colored' (3), 'a music compounded of African rhythmic, formal, sonoric and expressive elements and European rhythmic and harmonic practices' (1968: 3), while Gioia talks of the ability of jazz to 'swallow up' other musical idioms (1997: 200). In all these ways, the term 'fusion' exemplifies well a problem central to real world jazz and to this study, of defining where its boundaries and the boundaries of its substyles begin and end. It is therefore also an obvious place to start when considering whether such boundaries change in education.

Wynton Marsalis gives the simplest and perhaps most extreme definition - that 'fusion' is not really part of jazz at all. In his Jazz Forum interview, Marsalis writes that fusion 'does not address the 'fundamentals of the form' (Brodowski, 1989: 34), which for him are around polyphonic improvisation and the majesty of the blues. The fusion of the 1970s was 'music that to me represents a decline'

after what he guardedly admits were some initially 'very, very good' (Brodowski, 1989: 34) albums by Weather Report. He does not give details as to what the 'fundamentals of the form' are, but polyphonic improvisation and the blues are areas associated with the roots of jazz and are most commonly found in earlier substyles. His definition of fusion, then, is based on assumptions of higher quality in older jazz, and shows he sees fusion as a 'decline' from some kind of an earlier golden age.

For most other writers, fusion floats somewhere nearer the centre of jazz, though rarely at its core. The most common definition of fusion in the literature pinpoints the closer relationship between jazz and what is called 'rock' music, itself a style whose definition has its associated ambiguities, which are not our focus here (but see also page 223). Berendt (1989) gives three different definitions of fusion. First, he notes in fusion four aspects of the 'rock' influence on jazz: 'the electronicisation of instruments, rhythm, a new attitude towards the solo, and ... a stronger emphasis on composition and arrangement as well as on collective improvisation' (38). This relationship between jazz and what Berendt calls 'rock' clearly takes jazz away from its roots for Marsalis. Yet in a second related but distinct definition, he adds that, 'there were a lot of elements besides jazz and rock that were fusioned into this music' (37) and asserts that the 1970s also saw 'the gradual development of a new kind of musician who transcends and integrates jazz, rock and various musical cultures' (36). In a third definition, Berendt also suggests fusion is paradoxically characterised by 'countless overlaps and interconnections'. Seen this way, fusion developed through the interaction of free jazz with many other styles of music. Berendt lists conventional tonality and musical structure, traditional jazz elements, modern European concert music, elements of what he calls 'exotic musical cultures' (India, above all), European romanticism, blues and rock (36). Radano (1985) also concentrates on crossover into classical music in his approach to fusion.

Agostinelli (1986) takes a more bottom up approach, and in an academic article uses a survey of jazz musicians' opinions to develop a definition of fusion. His summary identifies fusion by chord sequence (more open and modal), its electronic or funk-based[2] instrumentation, inclusion of Latin, East-West, rock and classical rhythmic elements, a lack of bebop phrasing, the predominance of riffs and repeated percussion rhythms and a relative lack of opportunities for improvising. Like Berendt, he also mentions the broader sense of the word, as signifying any jazz that fuses with other music. In this sense, Agostinelli too defines all jazz as fusion[3]. Berendt's third definition, along with Agostinelli, is in direct contradiction with Marsalis' total exclusion. Marsalis' boundaries are almost completely closed, while Berendt's and Agostinelli's seem extremely fluid. In the real world fusion seems almost impossible to define.

Turning now to the interviewees, all refer to fusion or related terms, often in similarly complex ways, and reflect many of the same conflicts. In a key piece of data (B50-67, see Data Appendix), Ben, for example, reveals that for him, real world jazz includes:

> *52.d) Ben: ... free music ... the late Coltrane stuff, like Ascension, and Eric Dolphy Out to Lunch ... what Evan Parker does, and some of the free improvisers ... Jazz ... is quite open now ... bits of country and western music that come into Charlie Haden, Keith Jarrett, Pat Metheny, there's also world music influences ... there's a lot of Indian music floating about ... and ... bits of rock music, and bits of funk and soul and all that stuff.*

He later includes classical music too (54a) and summarises by opening jazz up completely:

[2] The use of the term 'funk' here does not of course refer to the sense of term used by Horace Silver, but to the popular style of the 1960s and '70s.

[3] Megill (1984) points out similar problems of breadth specifically in teaching fusion, and includes in fusion a wide range of players such as Ornette Coleman, Cecil Taylor and Anthony Braxton and Archie Shepp as well as the various fusions with rock music too.

52.e) I mean I would say that jazz is more of a space where a lot of different things can happen, and it seems to me pre-eminently suited as a cross-cultural space ...

Ben also uses the term 'eclectic' many times, at B17e, B23c, B23d, B27c, B52a, and B114. Jazz is 'open' and 'eclectic' now, a 'cross-cultural space', a set of interactive rules for musicians rather than a single bounded canonical repertoire of any kind. This is also the first of many appearances of the term 'open' in the data. As analysis progressed, this term and other related ones to do with 'flexibility' recurred in the data, and eventually became central to the findings.

Frank's account is perhaps the most interesting because it contains tensions of various kinds, and also because it is more similar to the Marsalis definition above than to Ben's, while retaining some features in common with both. Frank came to jazz in his teens, through a teenage ambition to play in some of the funk band horn sections of the 1970s:

F35: Frank: I wanted to play soul and funk, you know, like the Earth, Wind and Fire horn section.

Later he gives a different account of this music, which implies it contains a lack of musical sophistication:

F233 Frank: I liked it very much because that's all I knew ... at the time ... it was very basic ... we were playing calypso, reggae, some funk stuff, you know, James Brown type stuff ... Parliament, Kool and the Gang, things like that ... Earth, Wind and Fire, you know, very basic music ... and it was good, because that music I enjoy still today, you know, so it was good ...

When describing the fusion influenced by these bands, it's even clearer his view has now changed:

283. Frank: ... I try to be open about it [fusion], and I like ... some of the fusion things ... fusion in the sense of Latin ... not in the sense of the word as it's used ... where you put a backbeat down and you ... get an electric bass and an electric guitar, and call it

fusion ... it's electric instruments doing rubbish. In certain cases, sometimes it's great ...Weather Report, Chick Corea, you know, brilliant stuff ... Herbie Hancock, you know.

There are several examples of contradictions being played out here. His first sentence about openness reveals fascinating evidence of a tension between his personal definition of jazz as a generally open music and his exclusion of fusion from the canon of jazz, even though he knows he should be open to it. Again, although the *Parliament, Kool and the Gang* and *Earth, Wind and Fire* that he loved in his high-school days are now 'basic' (F231), and therefore to be excluded from jazz, ironically he still likes them on a personal level. Finally, electric instrument fusion is 'rubbish', but, like Marsalis, he has to admit that Weather Report, Chick Corea and Herbie Hancock are 'great' and brilliant'.

Other data in Frank's interview indicate further complexities in the relationship between 'funk' and 'jazz'. Below he suggests that, while he plays 'funk' grooves in his jazz, he prefers them played using the 'acoustic' instruments of swing and bebop:

273. Frank: ... my favourite sound is an acoustic sound ... I like electric things as well, but my favourite is an acoustic set-up, you know, regardless of what kind of music you're playing, even if it's funk ... because I just think acoustic instruments in my opinion sound better ...

245.a) Frank: The music that I do with my bands ... [is] in a sort of acoustic jazz format, with acoustic piano, acoustic bass, drums ...

245.b) Recently I've just made a record, which was released ... a few months ago, and that's sort of acoustic but using more contemporary rhythms, you know, more of the music that I really grew up with before I learned about jazz ... so funk and soul kind of influences, that's where that's coming from ...

For Frank, 'acoustic jazz' instrumentation is clearly important in defining a jazz sound (see also F265 in Data Appendix). Yet in other respects, the music his own band plays sounds surprisingly close to the 'basic' and 'rubbish' music described above, with its 'contemporary rhythms' and 'funk and soul influences'.

At this point in the interview, since he mentioned 'funk and soul', which he had elsewhere implied was not jazz, I checked that we were still talking about 'jazz' in his terms. His response was revealingly defensive in its repetition:

> *246. Charlie: Right, so ... and ... would you describe that as jazz still?*

> *247. Frank: Well, yeah ... it is jazz ... I would call it jazz definitely ... because there is improvisation, you know, [having?] ... the same ... sort of ... the same approach to jazz, you know, it's just that it's done in a different way with the beat ... and rhythms and the ... and harmonically ... but definitely it is jazz, and that's what I've been doing ... from late last year until now ...*

A further feature of jazz emerges here, about the importance of improvisation and the personal. Frank can play 'funk and soul' in his own bands as long as it's 'done in a different way'.

Later, like Berendt above, Frank adds another element to his definition of fusion, by introducing fusion with European folk musics by current British jazz musicians he works with:

> *283. Frank: ... some stuff done in Sweden and Norway where they take their own folk music and sort of combine it with jazz, I think is quite interesting ... in England, there's Tim Garland, he's doing some Celtic stuff with jazz, and ... Eddie Parker's another guy ... I've heard some of his stuff, and Django Bates ....*

He then contrasts this with the 'jazz tradition':

... the thing about those guys, though, is that they have a certain understanding of the tradition ... of the jazz tradition, they do know about it, and then they've ... moved on and added their own personality or their own personal experiences into it. So, that's exactly what I'm talking about ... jazz doesn't have to come from America to be good ...

We return to Frank's tradition concept later in discussion of bebop and again in Chapter V., page 145. There is more tension in Frank's position here. He finds the folk music fusion of Tim Garland and the eclecticism of Eddie Parker and Django Bates 'interesting'. Yet these last musicians pass the test as jazz only because their playing also contains this understanding of the 'tradition', which Frank indicates is jazz's defining feature and seems inherently of higher status. Like the 'funk and soul' of earlier, these new folk influences may combine with jazz but they do not fundamentally change what jazz is for him. Neither are at the core of the style, but instead are interesting developments of it, floating nearer its boundaries.

Dave's data contains interesting parallels to Frank's:

68.a) Dave: ... because of a certain way that I play, I do get called mostly to play jazz, or, let's say, a more serious form of music ... not, never pop music, music with ... repetitive rhythmic patterns and stuff like that, ... because I'm more free in my spirit and my approach, and ... improvising skills and stuff. And, I mean, jazz certainly leans, perhaps ... it is one of the rules of jazz particularly that you take melodies and you play them beautifully and skilfully, and then you improvise, you interpret the melody differently, and that is where the improvisation comes from. You know, you improvise and certainly, you use the structure and ... the sequence of all the changes, the chords involved in the tune, and you beautify them by improvising, playing very skilfully around those changes.

For Dave too, it's not what you play, it's the 'serious' and 'free-spirited' way that you improvise around it that makes it jazz, or in this case fusion, rather than simply pop music. Jazz musicians have opportunities to improvise, which he defines as to embellish and personalise or 'beautify' the material, and to 'interpret the melody differently'. Any musical material can be interpreted in this way, including Frank's 'funk and soul'. Dave's 'pop music', by contrast, is more repetitive, and varies less from the composed material in performance – it's not 'serious'.

We should note in passing that the 'seriousness' of jazz occurs elsewhere in other data too. Peretti (1991) quotes from an account of a CBS film session (Hodes 1977) about the politics of recording engineers, the lack of ambience and sense of performance in studio work, 'this play we live, these hours we waste, this silliness we engage in' (Hodes and Hansen, *Selections from the Gutter*, 1977: 30-1, quoted in Peretti). Such 'silliness' is echoed by Andy, who did sessions in the 1950s, but went into teaching because of what he saw as 'duff'ness in the music, despite some highly skilled 'craftsmen' musicians:

> *75.b) Andy: ... I mean, one of the reasons that I went into teaching was because ... that period was a terribly duff period for popular music particularly ... well I thought so anyway ... so you'd got, if you were a professional musician, you were actually playing a lot of crap in studios and stuff like that, which I did ... I just figured that by going into teaching, I'd meet a better class of music, you know.*

Peretti prefers jazz as less 'silly', while Andy indicates here that there are boundaries between such 'duff' popular jazz and his 'better class of music'. We return to jazz as 'art' later in this chapter and again in Chapter VIII, page 223., and note here that 'seriousness' and 'art' are treated as features of fusion too.

To summarise, Ben's jazz is completely 'open' and 'eclectic', a 'cross-cultural space'. Frank plays funk less 'repetitively', aiming to 'develop your personality'

and be 'open', and calls this fusion. However, for Frank, fusions with Swedish, Norwegian or Celtic folk musics, though 'interesting', float too near the edges of jazz to impact on his core jazz tradition. Both acoustic instrumentation and improvisation are also important elements in defining jazz for Frank. If these elements are in place, he is happy to define the music as jazz, even if the rhythmic and harmonic content of the music is classified as funk and soul. Dave seems to take a similar line. In his terms, the playing must be 'serious', 'free in spirit and approach' and involve improvising or 'interpreting differently', and both Peretti and Andy suggest jazz is not 'silly' and not 'duff'. Through adding these elements of group improvisation, interaction and personal interpretation, a jazz musician can transform funk or indeed any style into 'fusion' and thus into jazz. Fusion in the real world is ambiguous, contested and its status as a jazz substyle varies considerably from account to account. We learn too that jazz is not only defined by the features of its substyles, but also by the nature of the interaction and improvisation involved, what I call here the social practices of the style.

Fusion in education

We turn now to fusion in education, and begin with the general finding that there were only a handful of references to fusion in education in the interviews, many fewer than in discussion of real world jazz. Fusion also occurred much less frequently in the educational materials. Educational jazz repertoire of the Aebersold and Real Book type, with honourable exceptions like the '*New Real Book*' series (Sher (ed.), Vol. 1, 1988, Vol. 2, 1991) contained many fewer examples of fusion tunes.

Dave discusses how learners often come to jazz through fusion, as does Agostinelli (1986). In the next example, he discusses how educators must find what he calls a 'middle ground' between jazz and other styles associated with fusion when working with younger musicians:

180 a) Dave: ... a lot of people that ... come to workshops are not particularly enthusiastic about this jazz music. ... Younger musicians, they want to play ... fusion and modern, sort of ... I don't know all the terms that they have for the music ... cross-over and ... world music, and some people are just enthusiastic about Latin American music, or ... they just want to play salsa, and others want to, [Jamaican accent] "I'm a reggae musician, you know, me want to play reggae and ting, you know."

180.b) So you have to somehow try to find a middle ground whereby you can say, "Well, look, whatever it is that we have to offer here has a lot to do with all the music that you do, as well,"

Here Dave indicates that it may not be self-evident what he means by fusion. The terms keep changing and an ambiguity is implied which means he has to explain it in some detail. In his first sentence he also instinctively separates fusion from 'this jazz music'. As before, his fusion can also mean fusion with Latin music and other world styles as well as rock.

This section contains important evidence of an explicit difference between educational jazz and real world jazz. At 180b, Dave refers specifically to the role of the teacher in finding some kind of 'middle ground' between what the jazz students expect and would like to study, and the kind of music that will develop their skills. Educational jazz can include fusion, but even for Dave, it cannot be dominated by it, regardless of initial student experience and opinion. The student is not able to find their own way through the music, and there is an implied prescribed core curriculum in 'what we have to offer' which is strongly differentiated from 'the music that you do'. Real world jazz contains fusion and indeed it is from fusion that many real world musicians approach jazz, after experience in reggae or other popular styles. However, jazz in education or 'what we have to offer' is different from this, and what he calls a 'middle ground' has to be found between the two.

Gridley (1978) and Yurochko (1993) have both attempted to define fusion in the two best established jazz history textbooks, aimed approximately at the level of the US first year undergraduate. Gridley's book is popular, and is now in its seventh edition, which came out in 1999, though the edition referred to here is the first. As such, his account of jazz is an apt example of the potency of educational canons (see Kress (1985) in Chapter II, page 22.). These books are also at a fascinating crossroads between educational and academic functions. Gridley and Yurochko explicitly relate a rigorously researched history of the style, but they are also pedagogic. The books are structured for readers of a particular level, and sometimes advise tutors and students as to how teaching or learning may best be achieved. Here, we focus specifically on the effect of these structuring processes on definitions of fusion.

In the following extract from his book, Gridley (1978) separates jazz from rock and funk by unambiguously defining ten bullet-point features of rock and funk not present in jazz:

> Jazz of almost any period can be distinguished from rock and funk in that rock and funk typically have:
>
> A. shorter phrase lengths
> B. less frequent chord changes
> C. less complexity of melody
> D. less complexity of harmony
> E. less use of improvisation, especially in accompaniments
> F. much more repetition of melodic phrases
> G. more repetition of brief chord progressions
> H. much simpler drumming patterns
> I. more pronounced repetition of drumming patterns
> J. more pronounced repetition of bass figures
>
> (Gridley, 1978: 317)

There is a strong tendency to generalise here. Indeed, Gridley seems happy to ignore even the most obvious exceptions to the criteria he sets up. Basie's *C Jam Blues* is full of short phrase lengths, for example, while Miles Davis' *So What* contains very few chord changes. There is a relative lack of complex melody and harmony in both of the above tunes, while there can be little doubt that repeated basslines are a fundamental part of jazz, from early Jelly Roll to Zawinul's *Birdland.*

After the bullet-points, he continues:

> ' Not only does jazz ordinarily require the solos to be improvised fresh each time they occur, but jazz also requires that the accompaniments for the solos be improvised. ... Rhythmic feeling provides another means for distinguishing jazz from rock and funk. Where jazz places emphasis on flexibility and relaxation, rock stresses intensity and firmness. Where jazz attempts to project a bouncy feeling that has a distinct lilt to it, rock and funk seem to sit on each beat instead of pulling it along or leading it as jazz does ... (1978: 317)

His account supports those of Frank and Dave, then, in the need for 'fresh' solos and improvising, but he seems to want to differentiate between jazz and 'rock and funk', rather than gathering the rhythmic styles of 'rock and funk' into a new fusion. The language fails him in his descriptions of the 'rhythmic feeling' of jazz, an area which is notoriously complex and subtle, and hard to put into words. Yet as an academic and educator, he feels it is his role to define canonical boundaries.

Yurochko (1993) attempts a similar exercise of boundary-building for 1980s fusion, using a binary opposition to separate the terms 'pop-fusion' (which he defines to include Yellowjackets, Spyrogyra, George Duke, Lee Ritenour and Herbie Hancock's 'Rock it') and 'jazz fusion' (Chick Corea Electric Band, late Miles Davis and Weather Report). His bullet-point table is reproduced below:

Pop Fusion	**Jazz fusion**
1. Simple Song forms	1. Extended forms
2. Less emphasis on improvisation	2. More emphasis on improvisation
3. More emphasis on studio effects	3. More emphasis on performers
4. More commercialised	4. Less commercialised
5. Small bands	5. Small bands and large bands

(Yurochko, 1993: 220)

Gridley goes further, drawing a detailed chart of the 'parallel streams distinguishing jazz from rock and jazz-rock':

Photocopy of Gridley, 1978: figure 19.1

Other than the obvious contradictions between the bullet points they contain, the pattern in these two books is that Gridley and Yurochko feel they must create clear boundaries between the styles concerned using simple criteria and linear narratives. Evidence gathered from real world data suggests, however, that in fusion real world boundaries are blurred, that real world criteria are complex and contested, and that a number of overlapping, parallel narratives might better reflect the real world position. The tell-tale admission at the bottom of the left-hand page of Gridley's chart implies that he himself does not believe these styles can be easily differentiated. One reason for this bullet-point style becomes clear in the Appendix at the back of his book concerning assessment:

> ... you should devise your own listening exams that are tied specifically to materials you have put on tape for student listening assignments in your music library or listening lab. However, especially for extremely large enrolments, multiple choice exams of factual material are often more convenient ...' (Appendix, no page number)

Gridley provides several hundred sample multiple choice questions, and it becomes clear that many of the definitions provided here are specifically pedagogic and function as one word answers to questions in undergraduate exams.

I'm now going to summarise, beginning by focusing only on definitions of fusion outside education. Here 'fusion' is defined in extremely complex, ambiguous and sometimes contested ways. Openness, interaction between players and the 'personal' are all mentioned in the data alongside a range of definitions of the substyle of fusion itself. It is a substyle that does not lend itself easily to canonisation, since almost any style can become 'fusion' in certain circumstances. In the context of jazz, 'funk' and 'fusion' are defined in part by the similar rhythmic and harmonic material they contain. Further definitions of fusion based on particular musical material include jazz with elements of Latin American, African, Indian and other 'folk' musics. However, fusion was also defined not

only by its eclectic material, but also by the way in which that material is played, and this is true of much jazz too. While Ben is completely 'open', Dave is happy to define fusion as jazz if the spirit is 'free', the approach 'serious', the patterns less 'repetitive' and if there are opportunities to 'interpret differently'. Frank uses different terms, but, like Frank, Dave is happy to call 'funk and soul' jazz too if there is improvising and the instruments are 'acoustic'. Berendt and Frank both define fusion as a fusion of jazz with rock and sometimes funk and soul, though Marsalis, out on a limb here, says such fusion is not jazz because it fails to address his definition of the 'fundamentals of the form', which include polyphonic improvising and the blues.

Like Berendt (1989), Frank also uses the term 'fusion' at different times to refer to all kinds of fusions, and here Frank includes Latin and funk, European and British jazz, in interaction with his 'tradition'. Here, using acoustic instruments and including improvisation makes Frank more likely to categorise music as jazz, even if other styles like funk, soul or folk musics are involved. However, even in real world jazz, the 'tradition' seems unaffected by fusion in Frank's account.

Turning to jazz in education, fusion generally appears much less often in the interviews – the balance of styles appearing in education is different from that of real world jazz, though fusion is more visible in the history textbooks. Dave seeks what he calls a 'middle ground' between what he perceives as students' initial interest in all kinds of fusion and 'what we have to offer' as educators. This also suggests that students tend to have less choice in the repertoire they play in education. In the case of Gridley and Yurochko's textbooks on fusion, while we cannot be sure, it seems reasonable to assume that an observable tendency to simplify has its origins in the pedagogic function of these two texts. The knowledge communicated must be at a level where complexity is not revealed in full, and the degree to which it has been learnt must also, in Gridley's case, be assessable using multiple choice questions. The result is a set of educational definitions which, in the accounts of Gridley and Yurochko, alter the fluid nature

of the boundaries of the style, directly contradict each other in some cases and have about them a canonical definitiveness which other data suggests real world accounts of fusion often lack.

B. Bebop

In some ways, definitions of bebop indicated it was remarkably similar to fusion. It too began as an initially contested substyle, for example. As Berendt describes fusion, so Gioa writes that bebop as 'modernism' in jazz '...was simply an extension of jazz's inherent tendency to mutate, to change, to grow' (1997: 200). In other ways, however, it was defined very differently. Bebop tended to be even more associated with jazz musicians' definitions of 'art', while fusion retained some links with popular music. In education, its position was often, though not always, central to jazz as a whole, while fusion became more peripheral.

While defining the rhythmic and harmonic features of fusion was problematic, and included a range of musical possibilities, there was considerable consensus in the literature about the central features of bebop, which included polyrhythm, a lighter and more transparent horn sound, new rhythm section textures, virtuosity of technique and harmonic complexity (Ross Russell, 1976). Ross Russell also traces the development of the trumpet sound of bebop from Roy Eldridge to Dizzy Gillespie and later Miles Davis. Collier (1978) also sees Coleman Hawkins' 1939 *Body and Soul* recording as an early example of bebop because it uses a new 'modernist' approach, 'virtually an exercise in chromatic chord movement'. After the first phrase of the melody is stated, the entire 3 minute track is a 'solo improvisation of understated but nevertheless complex virtuosity' (1978: 351). DeVeaux (1999), in a more recent and thorough account, notes in bebop an associated 'disregard for audience sensibilities' also characteristic of what he calls other 'modernisms' (8) of the time. While its features and repertoire seem stable, bebop's status as jazz has changed. Initially bebop was seen as

highly controversial, and, just like fusion, it was unclear whether bebop was jazz or not. In the hard-fought 'moldy figs and modernists' debate (Ulanov 1947), the moldy figs were highly critical of 'modernist' bebop as 'fetishizing technique, introducing excessive harmonic and rhythmic complexity and ... being too mesmerised by the devices and concepts of European art music' (Elworth, 1995: 49). This emphasis on technique, complexity and European art music meant it was simply not jazz. For the 'modernists', however, the development of the language of jazz in new directions was part of the radical and mutating spirit of the music, and its new status as 'art' was less of a problem[4], and perhaps even an advantage.

From the moldy figs and modernist debate onwards, the debate about defining the status of jazz as 'art' is a consistent feature of the discussion of bebop, and, as we saw earlier in discussion of fusion, is evident across all of jazz from bebop onwards. Giddins, for example, compares bebop with the 'Rum and Coca-cola' pop music of the 1940s and argues 'jazz will never (and probably should never) be a pop music again' (in Baker 1990: 40). For Giddins, the solution to jazz's erstwhile lack of mass popularity is for it to 'demand its fair share' in the 'quality' market. Gendron (1995) charts the construction in the jazz journals and magazines of the time of what he calls an aesthetic discourse, which legitimates the style and creates a context for the art versus mass culture debates in jazz that followed. In this view, bebop becomes a music:

> '... against commercialised music in general. It reasserts the individuality of the jazz musician as a creative artist, playing spontaneous and melodic music within the format of jazz, but with new tools, sounds and concepts' (Ross Russell, 'Bebop', 1948, reprinted in Williams, 1959: 202).

Yurochko (1993) echoes this view of the jazz musician as 'creative artist', focused on 'tools, sounds and concepts' in his textbook view of bebop as 'aloof', 'music intended for musical intellectuals rather than the masses' (102). Bebop is

[4] See Chapter II, page 27. for Nanry's discussion of the role of jazz musicians 'artists' as opposed to folk musicians, as 'charismatics' rather than 'bureaucratics'.

more high status because it is intellectual and conceptually complex. Over time, bebop as 'art' becomes jazz as 'art' too.

Within the context of bebop, a substyle of the past with clearer boundaries than fusion, Frank's data indicates that some degree of 'openness' remains, as in fusion above. Frank served an apprenticeship in a band run by an international star of the 1950s, who is here called [Sonny Rollins][5]:

> *123. Frank: ... it was very open, but I mean [Sonny Rollins] was a senior musician, you know ... a legend, basically, so ... [for] anybody to try to ... cut in on that, it wouldn't make any sense, of course it was his band. ... as far as the music was concerned, he let us put it together, whatever we wanted to play was fine, so he was quite democratic with what he did, the way he ran the band.*
>
> *124. Charlie: Was it basically a very straight-ahead thing, then ...?*
>
> *125. Frank: Yeah, it was very straight ahead ... definitely. You know, it was post-bebop, 1950s kind of style ... like, the [Rollins band] that was established by [jazz musician 2], ... you know, in the mid-fifties, so that kind of thing.*
>
> *126. Charlie: But I mean, you know, free music was happening and fusion was happening and ... those kind of things but he had his sound ...*
>
> *127. Frank: Yeah ... he was [Sonny Rollins], so, you know ...*

A carefully poised balance is struck here. On the one hand is a need for 'open'-ness, a consistent feature of real world jazz and one found in fusion earlier. Musicians should express themselves to some extent ('whatever we wanted to

play was fine'). Improvisation was still involved and, within certain largely unspoken stylistic boundaries, there were opportunities for 'whatever we wanted to play'. On the other is the need for the band to play the bebop and hardbop tunes most associated with its star. [Rollins]' sound was iconic, and respect for him is implicit, unstated and assumed – 'he was [Sonny Rollins], so, you know...' and 'he had his sound'. At 125, Frank indicates that reproducing 'his sound' was the defining aim in this band, of greater importance than presenting the ideas and skills of each of the other players. While advocating a degree of openness, Frank is actively involved in reproducing and perpetuating a jazz canon here.

Turning now to the jazz curriculum, further canonical tendencies are revealed. Evidence of bebop's journey from the radical and contingent substyle of the 'moldy figs and modernist' debate to its present centrality was hard to find. Instead bebop and hardbop were the 'tradition', central to a jazz canon that in education is debated but nevertheless assumed. In this area, interviewees seemed to follow some of the more recent literature on the neo-classicists (Nicholson, 1990) where the centrality of bebop is again a given. In describing his one-to-one saxophone teaching at HE level, for example, Frank reveals an even stronger emphasis on bebop and the 'tradition' of Parker, Coltrane, Rollins, Shorter (F382-5) – the 'great players':

> *259. Frank: ... If you look at John Coltrane, man, he knew bebop inside out, he studied Charlie Parker, and <u>then</u> ... he sort of like ... just exploded, you know, took it to its own limits. You've got to learn the tradition, Charlie Parker knew Lester Young ... I think if you look at all the great players, you can see that they learned the tradition and then they sort of developed their own personality into whatever ... they learnt their instrument, they learnt the tradition of the music, and they developed their own personality. Because sound is very important, and learning the tradition, that's where you learn about sound, it's by checking out the tradition.*

[5] For a reminder of why this was methodologically necessary, see Chapter III, page 55. above.

(see also Data Appendix, F283)

There is much less 'openness' evident here, and the ideas in his own playing of introducing elements of 'funk and soul' are gone. The role of fusion in education is also much reduced in Frank's account of jazz in education. The repetition in the data here signifies emphasis, and he differentiates strongly between learning the 'tradition' and 'developing your own personality'. Moreover, the 'tradition' and 'developing your personality' are in an educational sequence here. Parker, Young and the 'tradition' of bebop and the 'great players' of the past come first in the learning process, and 'developing your own personality' comes later and is more advanced. The 'tradition' is something Frank feels should be preserved at all costs[6]. Bebop and hardbop are jazz substyles of particularly high status for Frank, and in education, openness is clearly less important while they are being assimilated thoroughly.

Taking Frank's data on real world jazz alone, several definitions of the relationship between jazz and fusion were evident, which vary according to the musical and social context. In the first, Frank the creative jazz composer/writer writes his own material, mostly for acoustic instruments, and finds fusions with folk music 'interesting'. Here repertoire and instrumentation are more personal and are grounded in 'what I really grew up with', which he mentions includes everything from Jim Reeves to funk, soul and calypso [see also Data Appendix, F55]. Frank plays fewer standards, writes his own tunes and aims for a different sound here, using references to other styles he considers more 'contemporary' ('funk and soul'). Bebop and hardbop are much less prominent here, though references to them remain in his preference for 'acoustic' instrumentation. The second we might call the definition of Frank the performing musician, playing straight-ahead tunes in the [Rollins] band and being 'experimental' within that framework - no 'funk' is possible in this jazz. Finally, we can identify in this data a third definition of Frank's, which he uses in education, and is even less open and more canonical still. Here 'developing your personality' is a more advanced

skill, and the recreation of the styles of past masters is the main aim. Jazz is defined very differently in education, particularly for the less experienced student.

As in other places in the data, Frank's definitions of real world jazz repertoire are characterised by great flexibility and beset by contextual tensions, particularly with regard to fusion. The audience is one factor here, which features more in the real world than in education. At times, he responds more to the canonical expectations of his audience in his real world jazz playing, and must fit in with [Sonny Rollins'] band, but at others, he makes a very different and more personal jazz. Slobin (1993) identifies a similar need to respond flexibly to the canonical expectations of an audience in his discussion of polka. He talks of the:

> ... line between the rules of dance-band musicians and those of an "art" or "concert" group that can enjoy pushing audience expectations without having to worry about dancers tripping up their partners ... (Slobin, 1993: 103)

Slobin goes on to describe how the polka band-leader on a function gig has to adapt the band's playing to the age and jazz experience of their audience. Here the creative limits are more narrowly proscribed and programmes are dominated by what he calls 'canonical dance-tune repertoires' (103). Both for Frank and for Slobin, the 'rules' about freedom and flexibility within the style are determined partly by the context. As with Slobin's art or concert group, Frank pushes audience expectations more in his own band, while the repertoire and improvising in the [Rollins] band conforms to different audience expectations and sounds very different. Both are called 'jazz' or 'polka' in any case, and this flexibility seems characteristic of both.

Eric, like Frank, sees bebop as central to jazz in education. He finds the harmonic language of bebop pianist Bud Powell to be invaluable 'background' for learners, who are often steeped in modal and fusion improvisation strategies:

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[6] See also later discussions of ethnicity in Chapter V, page 122.

43. Eric: ... Have you met Miss Jones', ... they just can't play it, because it's different ... you've got to go back round to simple Bud Powell voicings, to learn to do this, they don't seem interested, they want to play like Julian Joseph. OK! But Julian Joseph could play Bud Powell voicings if he wants to. He's got a background. And I think it's ... too often young kids just miss out on this ... [you've] gotta learn to walk first, right, right ...

Experience of Bud Powell is part of this 'background' of jazz:

400.b) Eric: ... what is needed in this country is a far better substructure of educated jazz musicians to give the broad background. So that you know what we mean when we're talking about Ragtime, Dixie, Jelly Roll Morton, Swing ... you know, bebop ... so that you understand that before you go to study it in depth ... you have a background to fall back on.

Eric takes a similar distinctively educational approach to that of Dave in the earlier fusion examples. Real world learners have an inappropriate love of the playing of Julian Joseph too soon, and need to learn to 'walk first' in education. All three imply that bebop forms the foundation of jazz skills, information and knowledge. Significantly none mention fusion in defining this foundation, and we saw earlier how even Dave (at 180a-b earlier, page 97), who is respectful of the learners' starting positions in fusion, is anxious to wean them onto the more demanding and focused educational territory of bebop.

This canonical position is also to be found in the literature, perhaps most predictably but also with some eloquence in the confident assertions of Wynton Marsalis. Here he is in 1989 advocating a need for learners to play or understand past styles:

> We must always differentiate between eccentricity and individuality. Individuality is something that's earned and very few earn it because it is a long process. It means that if your personality is strong enough, then it will absorb all these influences

> and still be itself. It does not mean that you have avoided everything and come up your own way. No great artist has ever done that. Not Bach, not Beethoven, Louis Armstrong, Charlie Parker, Duke Ellington. All of these musicians could play or understand every style of the music that came before them. All of them (in Brodowski, 1989: 30).

Marsalis also makes comments referring specifically to the educational knowledge of jazz:

> In no other field has there ever been the feeling that knowledge is incorrect. But in our field for some reason that knowledge is always attacked. They should be teaching them to play the blues and to swing. Instead they are learning funk drumming.
> ... The higher levels of thought which are manifested in the music of Coltrane, Monk, Ellington are not being studied at these schools ... (Marsalis in Jazz Forum - Brodowski, 1989: 30).

Characteristically definitive in his statements, Marsalis believes that, although individuality is ideal, knowledge of Ellington and Parker is an essential part of being his kind of jazz musician. His 'greats' spring to mind, without qualification. Even Marsalis is not, however, an entirely un-reconstructed didact. In College Musician, 1986, he wrote:

> 'Since the Renaissance, you go to school to learn what has transpired so you know what to do ... because the conception of any creation is a dialogue with that which has been created' (26)

Like Frank, then, Marsalis suggests some creativity is allowable.

Swimming against the bebop tide

Data from the other interviewees gives an even greater sense that, in education, they are swimming against an assumed bebop tide. Andy bemoans an exclusive, inflexible and unquestioning reliance on teaching bebop and modal styles, which

he describes as 'American', at the expense of 'previous techniques' such as the melodic embellishment of New Orleans improvisers:

> *168.c) Andy: ... the American teaching seems to me to be a bit too ... stratified, and structured ...*
>
> *168.d) And there is no questioning on the part of the tutors in those courses on the kind of jazz they're teaching ... there is one particular kind of what they see as jazz, which is kind of post-bebop ... it incorporates bebop but it also has a modal thing and the jazz scale syllabus and all the rest of it ... there's no hint of, say, listening, going back to previous techniques like melodic embellishment, ... I'm thinking particularly about early jazz.*

Andy is clearly signalling an over-emphasis on bebop and hard bop in jazz education, but also fails to mention fusion in this context too. He is nevertheless keen to advocate an emphasis on past jazz players in education.

Ben and Carol go further than Andy, unconvinced that bebop is relevant to all jazz learners at any level, though, like Andy, it is impossible for them to ignore it. Although they are against bebop in education, their arguments indicate its dominance. For Ben, the high technical demands of bebop prevent the 'sense of success' which he feels is necessary in jazz learning:

> *52.b) Ben: No, ... if that's [bebop] your definition of jazz, then jazz is exactly the wrong music to give you that sense of success ... it's exactly the wrong thing in the amount of knowledge and skills of various sorts, knowledge as well as just command of the instrument, knowledge of repertoire and tunes ... it's a vast area and ... takes an awfully long time, so no, emphatically not.*
>
> *52.c) But luckily, jazz isn't just bebop. ... I also include bits of funk, jazz-rock and fusion stuff as well, although there are of course people that say, well, "jazz is Mike Brecker," and it's not, you know, so there's another thing, you know, jazz isn't learning those licks, it's not to do with those things specifically or*

exclusively either, I mean, that amount of technical command of the instrument also takes a very long time to do, let alone the fact that it's a very narrow thing to do anyway, you know, there's more to it than that.

Ben begins by suggesting that 'jazz isn't just bebop', but adds that it isn't only Michael Brecker either. The principle he elaborates is that jazz is eclectic now, and no one can 'specifically or exclusively' define what jazz is. In education, he implies this allows him to draw on a broader range of styles called jazz, and he isolates the issues of technical level and knowledge of repertoire as reasons why the demands of bebop are inappropriate in education. Like Andy, he is critical of the narrowness of that kind of jazz education too. He can choose music that is at the level of his students or suits their background, and this enables his students to feel successful.

Given the range of musical resources on which Ben can draw and his avowedly open and eclectic real world stance, it is surprising to find that he sometimes teaches 'Bb jazz' from the mainstream era all the same. He indicates below that this is partly because this is what his learners want:

58. Ben: ... what I do at [local adult education] College is very much a sort of Bb jazz workshop, even though I do take it in different ways sometimes, but we learn about chords and scales and we do a repertoire of those jazz workshop tunes like So What and Song for my Father and things like that ... that's what I see as being the most traditional end of what I do in that sense. ... people who are looking for a jazz workshop and go to [local adult education] College are expecting that sort of thing, so that's what I give them.

The jazz repertoire in education is now relatively set in the minds of these learners, such that if Ben ignores bebop entirely, they feel they will not have had the jazz experience they 'expect'. In addition, although Ben finds bebop

inflexible and demanding as a teaching tool, he also studied it himself, and grudgingly admits that it can be useful:

> *131.b) Ben: I had a big problem with bop ... I didn't want to play that way, ... what I discovered was that through trying to play some of those tunes, you find yourself rediscovering or recreating bop cliches, because they are solutions to certain problems, like getting around chords ... articulating the harmony by arpeggiating it.*
>
> *131.c) As soon as you start doing that, you're already going into the phraseology of bop music, and it starts to come, whether you intended it or not.*

Like Eric, he admits that bebop helps jazz learners solve certain harmonic 'problems' when they improvise. The function of bebop here is put across as pedagogic rather than stylistic. It's a good jazz style because it helps learning and in particular harmony teaching, rather than because it is played in the real world.

Ben also mentions two other educational contexts he works in where bebop is not mentioned at all, and where the recreation of particular past styles is much less important. With classical students, for example, Ben is explicitly keen on 'not setting a prescriptive thing' but 'trying to put back in their own thing' in a jazz education whose aims are 'partly therapeutic':

> *60.b) Ben: What I do at the [London conservatoire] with classical students is different again ... it is partly therapeutic, what I do there, you know, they've been starved of their own creativity for many years, and partially it's trying to put back in their own thing, so that they get used to doodling and creative stuff themselves.*
>
> *60.c) ... so it's ... encouraging them to listen to different forms of jazz and just let their ears take them where they're gonna go, and not setting a prescriptive thing of, you've got to listen to Thelonious Monk first, or whatever it is ...*

In school, however, it's slightly different, with a focus on 'musicianly awareness' and activities which have 'social import' and emphasise listening and interacting through music:

> *60.d) Ben: Now, when I go into schools and do a one-day taster thing, for a start off I don't do so much singing in those situations ... it's very hard to get fifteen year olds to sing, they just won't do it ... but clapping games and rhythmic games and stuff, yeah, and things to do with musicianly awareness sort of thing, so just space and stuff like that ...*

> *60.f) Now that's what I would think of as the jazz in education side of things ... so in other words it's not learning bop, it's extracting some of things that come out from all different areas of jazz which have social import if you like.*

Ben's educational jazz varies, then, depending on the needs of his learners. His more real world 'eclectic' approach feeds through into an educational definition of jazz which emphasises group skills and 'things ... which have social import', an area to which a whole chapter is devoted later (Chapter VII). Most interesting, though, are the clear tensions between Ben's eclectic approach in the real world and his use of 'Bb jazz' in education. In these contexts, he feels compelled to teach a jazz that his earlier account indicates he would rarely play in public.

For Carol, a singer, bebop posed her considerable technical problems, and created in her a fear, almost a guilt, that if she couldn't sing bebop, she was somehow not a jazz musician. As a learner, she too was compelled to play bebop. In the example below, she tells how she felt less comfortable scatting 'in bebop fashion' on the course she went on, and this led her to consider the possibility that she might not be a jazz musician at all:

> *187.a) Carol: I think some people on the course feel completely happy within the jazz idiom ... the way of playing, the way of improvising, the actual music that you're given, the whole*

repertoire, the early ... bebop or modern or later ... I've always had a very broad, eclectic approach to the music I like ... I don't fit necessarily into one area.

Instead she too describes herself as more broad and 'eclectic'. Like Ben, though, there are hints that she accepts her own jazz contains elements of bebop style:

193.b) ... some of my numbers don't have any words, they've just got a scat head, which is more traditional mainstream-type stuff, as a horn-player ... So it's probably my own preconceptions really that tell me I'm not a jazzer ... there's something I fear, I think, ... it is this ... bloody bebop stuff, where, "she can't scat in a bebop fashion over a 2/5/1 since she's not a jazz singer..."

As her 'fears and inabilities' settle down, Carol even suggests that her ideal jazz musician can do both bebop and other styles too:

193.c) But if I think about other artists like [woman jazz singer 1] or [woman jazz singer 2] I mean [woman jazz singer 3] can do both, [3] can do free and scat very well over changes ... you know, so I guess there are jazz musicians and jazz musicians.

Carol had a fear of bebop herself, and felt that as a jazz musician she was required to sing bebop and to conform to the kinds of music-making already covered in the data of Dave, Andy and Marsalis. She feels discomfort with the general definition of a jazz musician as someone who can scat over bebop changes, to the extent that she is prepared to consider defining herself as no longer a jazz singer. Despite all this, and even though her real world repertoire and experience is more eclectic, she admits, like Ben, that bebop is pedagogically useful, and that the jazz singers she most looks up to can indeed scat over changes in bebop style. In education, there is clear evidence from even the most progressive players that the bebop is dominant.

This chapter has included data from all six interviewees, as do all of them. However, before summarising the findings of this chapter as a whole, I want to end this section by focusing briefly on a comparison between the accounts of real

world and educational fusion and bebop given by Frank and Ben, since their data was particularly rich. Frank and Ben define real world jazz differently. Broadly Frank's data contains two definitions of real world jazz: one which is primarily concerned with recreating past jazz and another which is more personal to him but still contains strong references to the 'tradition' in, for example, the acoustic bass. Even in both of Frank's versions, however, there is at least some 'open' space for individual players to make their contributions 'democratically', though bebop and the 'tradition' are always more central to his playing and to his conception of the style. Ben's jazz is more eclectic and more open to influences from other styles. His real world jazz seems more 'open' than Frank's, and his definition of educational jazz also demonstrates a wider set of aims and probably learners too. His real world openness allows him the possibility of a wider range of jazz repertoires and sounds in his education work, which might include fusion to a greater extent than Frank. He does not always use these possibilities, however, and bebop surprisingly appears in his educational canon as 'Bb jazz'. Frank's educational aims are likewise more focused on transmission of the jazz tradition than his real world playing is, while his curriculum includes a strong sequential differentiation between earlier recreation of the tradition and only later development of the personality.

Summary and discussion of findings

We can now finally draw together the strands relating to fusion and bebop. Real world jazz emerges as a loose family of substyles, each of which has a different and changing status within the developing jazz canon. As real world jazz, bebop began as an outsider to the jazz canon. It was initially criticised by the moldy figs as too 'modern', but later emerged as representing high 'art' in real world jazz, embodying a spirit of seriousness as the 'tradition'. Few of these changes in status are present in educational accounts of bebop, however. For Frank, bebop and hardbop now represent a clearly defined 'tradition', as the core repertoire of jazz

in education. No ambiguity about bebop as 'art' is present, and bebop is also removed from its changing history and context, presented instead as series of abstract tunes and skills to be acquired[7]. Critics of bebop in education, like Andy, Ben and Carol, see it as creating a narrow, inflexible, specialised and recreative jazz curriculum, which is often too technically demanding and prevents success. Yet despite these definitions of bebop as unsuitable in educational contexts, even Ben and Carol, the interviewees whose real world playing was the most eclectic, indicated that bebop was both stylistically important and pedagogically useful in their education work, even if the learner was not keen to sound like a bebop player in the end. Interviewees and writers took up a range of positions in relation to bebop in education, but none could ignore it. Their strongly expressed doubts only serve to indicate its underlying dominance within definitions of jazz in education, a dominance which differs considerably from its real world position.

Bebop has at least settled into a clearly definable set of tunes and musical features, and concerns about what real world repertoire constituted bebop were notably absent from the data. With fusion, by contrast, even the real world repertoire itself was contested, and a number of complex, ambiguous and sometimes mutually contradictory boundary lines were drawn by interviewees and writers. In Frank's case, boundaries were even applied inconsistently within a single interview, and separate performer, composer/writer and teacher roles for fusion within the style were defined. Although it began over 30 years ago now, fusion's status is still much less secure than that of bebop, even in real world jazz. In the real world, it remains in the same position as bebop was in the late 1940s, floating in a range of positions, from outside jazz altogether (Marsalis' position) to a position which seems rarely to be within the core of jazz itself. Within the jazz canon, fusion sits at the opposite extreme to bebop in a number of respects. It is the complex and ambiguous outsider to bebop's clearly defined and coherent

[7] See also chapter VIII., pages 239-40, where I argue bebop acts as the Bach chorales of jazz education.

insider, and while bebop is definitely 'art', fusion is sometimes pop music or indeed any other kind of music played 'seriously' and with a 'free spirit'.

Fusion was much less prominent in all the accounts of jazz in education than in accounts of real world jazz. Ironically Dave described fusion as the music that many inexperienced jazz musicians, including Frank and Ben, use to come to jazz in the first place. It is the first jazz repertoire that many jazz learners take to, and the repertoire they can often play before they enter classroom jazz education. Yet it was defined in the data on education as the music from which students should be weaned onto the 'real' repertoire, which centres around bebop, hardbop and sometimes early jazz too. Jazz in education is again revealed as a separate style from the jazz that learners find outside it. The textbook data on fusion is also strong evidence of further developing contradictions between real world jazz and jazz in education. In education, definitions of fusion become simplified and sometimes ignored, and there was evidence of the suppression of fertile complexities and ambiguities found in the real world music.

Across the repertoire as a whole, data from Ben and Frank revealed a similar reduction in complexity, and the range of repertoire that appears in education is more restricted and determined by different contextual factors. Frank's students will receive a narrower range of jazz repertoire in their lessons than they would hear him play on his own CDs, and his own playing on those CDs will vary depending on whether they are with [Rollins] or under his own name. Ben's students will also receive three different jazz repertoires depending on whether they are at an adult education college, a school or a conservatoire, but he only uses bebop and hardbop in education. In education, all interviewees sought to ensure a solid understanding of the tradition was in place, and only sometimes, in the case of Ben, to develop self-expression and creative skills and to facilitate social skills through improvised music-making. The real world considerations the interviewees gave included the audience, the iconic status of the band within the jazz canon and the need for the player to express themselves and communicate

their own vision of the music. In education, none mentioned the audience or the musical status of the band, though the needs and expectations of learners were mentioned by Ben. Self-expression was considered a secondary consideration by Frank, to be covered only after the tradition was assimilated, while for Ben, it was more important for some learners than others. We return to self-expression in Chapter VI.

We can now say more about tensions between real world and educational definitions of fusion and bebop. The prominence of both substyles changes in education. Bebop is very prominent in jazz education, but competes for centrality with the 'eclectic' school in the real world. In education bebop is also decontextualised, so that its still debated journey to a position of centrality is ignored, and musicians like Carol feel pushed by their educational experience into improvising in bebop-like ways in their later lives, or feel guilty about not being able to do so. Bebop's status within the educational canon is particularly powerful. Fusion is less prominent in education, and is rarely used as central there, even though in the real world it *is* a core if contested style. Where it does occur in education, it is much simplified. In education, the jazz repertoire as a whole also tends to be more focused on Frank's concept of the tradition, and grounded in the past.

Finally, a number of features of teaching and learning in jazz may also be identified as associated with these tensions. The first is a need to adapt the music to a set of technical levels. Ben's account of bebop as too demanding is one example of this, though here, it seems canonical tendencies are so powerful that, even though bebop can be too hard to play successfully for the majority of learners, it is nevertheless the core repertoire of jazz in education. The second is a need to break substyles and other musical processes down into simpler and clearer structures, as in Gridley and Yurochko's bullet-point definitions of fusion and Frank's sequence of the tradition first and expressing the personality later. In the process, fusion is the style that changes most, since in the real world it was

defined as the most complex and ambiguous. Third is a need for the educator to prescribe repertoire in negotiation with the learner. Some data pointed to some educator flexibility here, in Ben's adapting his repertoire to his learners' expectations, and in Dave's 'taking the middle ground' between fusion and a more education-based repertoire. The main picture, nevertheless, consistent across bebop and fusion, is of an increase in prescriptiveness and a decrease in 'openness' and eclecticism, thanks to a tendency to canonise and to make substyle boundaries more simple and definitive in education than in the real world.

V

Tension, complexity and explicitness in definitions of ethnic identity in jazz.

Ethnic identity was consistently central to interviewees' and writers' definitions of jazz. As with terms relating to the substyles of jazz, data on this conceptual area was very plentiful, though again complex and sometimes perplexingly contradictory. The identity positions explored here are discussed most coherently in the work of Paul Gilroy (1993). Gilroy lays out his approach as follows:

> Critical dialogue and debate on these questions of identity and culture currently stage a confrontation between two loosely organised perspectives which, in opposing each other, have become locked in an entirely fruitless relationship of mutual interdependency. Both positions are represented in contemporary discussions of black music, and both contribute to staging a conversation between those who see the music as the primary means to explore critically and reproduce politically the necessary ethnic essence of blackness, and those who would dispute the existence of any such unifying organic phenomenon' (1993: 100)

For Gilroy, both positions have their associated problems. The first 'essentialist' position 'ignores the internal differentiation of black cultures' (100), and assumes that closed and unified ethnic identity categories such as 'black' or 'African American' are unproblematic, and are indeed helpful ways of defining ethnicity, particularly in a field where the 'black' voice is often seen as under-represented. The second 'anti-essentialist' position applies the concepts of hybridity and fusion to ethnic identity. It therefore 'moves towards a casual and arrogant deconstruction of blackness while ignoring the appeal of the first position's powerful, populist affirmation of black culture' (100). As we shall see, I have also refined this binary divide by introducing the concept of 'explicitness', and this is explained later. The terms 'openness' and flexibility', identified as key ideas in the previous chapter, recur in data on ethnicity too, associated often with anti-essentialist views of jazz.

The data is organised around each position in two long sections. Three particularly significant aspects of these definitions were identified in analysis. The first was the general range and nature of ethnic identities associated with jazz. Following Gilroy's first position, an interviewee or writer could associate a single ethnic identity strongly with jazz, calling all jazz 'black', for example, or one definition of ethnic identity could be associated with several ways of playing jazz. In other examples, following his second position, one way of playing was sometimes associated with a number of identities, with all ethnic identities or with none at all. Analysis also focused on the level of explicitness of ethnic identity in definitions found. Some writers and interviewees made ethnic identity explicit in their definitions of the music, by making ethnic labels prominent. Others consistently discussed and referred to musicians of particular ethnic groups, but ethnicity itself was not explicitly mentioned. Thirdly analysis revealed significant differences between these aspects of definitions of ethnic identity in real world jazz and those in jazz in education. Further data relating to teaching and learning also concerned the definition of a 'black' learning style associated with jazz.

Three key concepts found in the data are used to focus discussion: 'essence', 'tradition' and 'heritage'. Between them, they serve to reveal the range of possibilities found in the definition of ethnic identity in jazz. Ethnicity also proved to be a conceptual area associated with many of the other definitions so far found. These included art, entertainment, professionalisation, bebop as 'black' and the concept of a 'black' learning style.

Marsalis, 'heritage' and the 'Negroid'

> 'Jazz is an art form and it expresses a Negroid point of view about life in the twentieth Century. It is the most modern and profound expression of the way Black people look at the world. It is not like what Black people did in sports, where they *reinterpreted* [his italics] the way the games could be played, bringing new dimensions to competitive expression in boxing, basketball, and so forth. Jazz is something Negroes *invented* [his italics] and it said the most profound things not only about us and the way we look at things, but about what modern democratic life is really about. Jazz is the nobility of the race put into sound; it is the sensuousness of romance in our dialect; it is the picture of the people in all their glory' (Marsalis, W., *'Why we must preserve our jazz heritage'* Ebony, February 1986: 130).

Wynton Marsalis is a highly influential jazz musician and educator whose views have made him an icon, a figure so powerful that four out of six interviewees mentioned his name unprompted in connection with some aspect of jazz[1]. In the above quotation, he definitively links all jazz, real world and educational, with a clearly defined single ethnic identity. At the same time he defines jazz as being to

[1] See below page 142., for more detailed discussion of these references.

do with other qualities that he defines as 'Negroid', including art, modernity, profundity, invention and democracy.

Before exploring Marsalis' views in more detail, we should note that this tendency to link jazz with a single ethnicity is to be found elsewhere in the literature too. Here, for example, is Kofsky:

> There can be little question among serious students of the music that jazz has inevitably functioned not solely as music, but also as a vehicle for the expression of outraged protest at the oppression of Afro-Americans as a people and the specific exploitation to which jazz musicians, as black artists, have been perennially subjected in an artform of their own creation (Kofsky, 1970, quoted in Branch, 1975: 25)

> Jazz as 'Negro music' ... 'drew its strength and beauty out of the depths of the black man's soul' while white men ' ... try to steal everything they can and make money off it, and then have the audacity to call it their own' (Baraka, in Lees, 1993: 3 and 4)

> Bebop is ' ... the exact registration of the social and cultural thinking of a whole generation of black Americans' (Baraka, 1967: 16)

And in education:

> There is a danger of 'Negro jazz modernists' who '... have some formal training in music and who would like ... to dig up the deep, rowdy stream of jazz until it becomes a very thin trickle of respectable sound indeed' (Ellison, 1964: 8)

Many more writers identify at least a black perspective, though some have also attempted to define a black aesthetic (Gates, 1988) and a black political stance (Berger, 1947). Gates' well-known example of 'signifying' as 'black double-

voicedness' or 'repetition with a signal difference' (1988: 51) is a key example of this, of which he says, 'there are so many examples of signifyin(g) in jazz that one could write a formal history of its development on this basis alone' (1988: 63-4). Often such writers suggest a 'truth' or at least distinctiveness to black perspectives which whites cannot achieve, or argue that historians of all races should take such perspectives into account. Floyd (1983: 46-57) argues for a US black studies in music, bemoans the lack of black scholars and points out white bias in much of the US history of black people. One example of white bias he covers is the 'white origin theory' that Negro spirituals were 'derived directly from white hymns and spirituals that had been appropriated and slightly modified by slaves for their own use' (1983: 46, quoting George Pullen Jackson, white historian, 1943). Porter (1988) argues too that in the field of academic jazz '... one simply cannot understand many important historical and musical facts if one looks at them entirely from a non-black cultural viewpoint' (200). He lists inaccurate preconceptions often held by outsider non-black writers. These include early jazz musicians' lack of education, their supposed preferences for raw and vulgar timbres, that black players excel in rhythm, that they are less able to explain their music in speaking or writing and that jazz musicians used incorrect or inadequate technique. Treitler is the most extreme of all, in his suggestion that, 'Afro-American music is not comprehensible except as an expression of Afro-American experience' (Treitler, 1996: 7).

An essentialist, Marsalis (1994) is also clearly fighting against some definitions of 'black' ethnicity in jazz, which he says 'keep black music in its place'. He strongly repudiates the 'noble savage' view that jazz musicians are not technical musicians or that they have instinctive rhythm, referring here to Williams' idea of the Negro 'rhythmic genius that is not like other races' (1970: 8), which Baraka ridicules as the 'all got rhythm' stereotype (as Jones, 1967: 14). Collier (1985), by contrast, observes a tendency for (white) jazz writers to treat their subjects as if

the latter were middle-class whites, and to define jazz more as art[2]. He cites problems of suspicion and communication between black musicians and white interviewees. There is a paradox, then, in Marsalis' assertion that jazz *is* unequivocally 'art' because it '...broke the rules of European conventions and created rules that were so specific, so thorough and so demanding that a great art resulted...'. He contrasts the 'objective fact of the art' with the ... 'openness to everything... shown by others which ... shows contempt for the basic values of the music' (New York Times, Sunday July 31st 1988). Collier wants to change the nature of 'art' so it can no longer ignore 'black' jazz, while Marsalis wants 'black' jazz seen on equal terms with existing 'art'. Several mutually contradictory definitions of 'black' are revealed here, but the concept of 'black' itself is clearly alive and well as a definition associated with jazz, and many writers, white and black, feel the need to defend it.

For some US blacks and commentators of all ethnic backgrounds, it remains important for US African Americans to keep cultural control of jazz, to reclaim it and to prevent it from becoming subverted. Indeed Marsalis actively asserts black artistic power. Jazz was certainly not born from adverse social conditions and an implied intuitive ignorance. Instead, 'Negroes invented a form based on freedom ...' founded on '... principles of respect for the individual and collective expression in artistic performance' (New York Times, 1988: 131). 'Negroes' have been around in the US for three hundred years, he argues, and jazz as Negro culture is 'serious business' (1986: 131). Here he is supported by Sonny Rollins in another recent interview (Belden, 1997), who echoes interviewees' earlier concept of 'seriousness' (see Chapter IV, page 95) in relation to jazz. We can relate our earlier definitions of jazz as 'serious' then, and jazz as 'art' partly to a need to proclaim African Americans as a racial group to be taken 'seriously' as 'artists' within US cultural life. Jazz becomes a vehicle for the promotion of more 'serious' views of African American ethnicity, and the need to promote the

[2] See also jazz as art above, at Nanry, Chapter II, page 26., and in discussion of both fusion and bebop, Chapter IV, pages 95 and 104.

concept of African American ethnicity affects the way jazz is defined too. In the process, Marsalis excludes the possibility that jazz and other African American music which functions in non-'art' ways might be worthy of equal but possibly differently grounded kinds of respect.

Marsalis quickly establishes his black 'greats', and in doing so, he is drawn into the canonical tendency discussed in the previous chapter. Armstrong's solos 'were functional and became timeless at the same moment', Ellington had 'taken the music to the highest levels' (131), and Parker's work was 'pure and totally informed by Negroid standards of expression' (132). He is 'presenting important works from the canon with all the passion and intelligence that can be brought to bear' (Conroy, 1995: 30). He simultaneously asserts a 'black' ethnic identity, defines jazz as a 'black' artform and so challenges the aesthetics of Western (white) art.

In recent years, Marsalis' language has moderated. In 1995, significantly writing in 'American Heritage' rather than the more narrowly focused 'Ebony', he links 'artistic' quality with 'America' rather than explicitly with the 'Negroid':

> 'Jazz is American. It belongs to everybody now, black, white, Latin, to all those who have added to it and all those who have been moved by it...', the '....best expression there is of American culture' (Scherman, 1995).

A little older and perhaps politically wiser now, and better established at the Lincoln Center, he points to other elements in jazz, like an 'American' spirit of play with others, respect for others' individuality and finally spirituality - 'that love in the music'. This spirit is echoed in a number of other US writers, who define jazz as 'America's classical music' (Sales, 1984), or argue that jazz is 'likely to express our century' (Williams, 1970: 3). Elliot too defines jazz as 'the first truly indigenous music of the United States' (1983: 109), in opposition to earlier established accounts of North American musical history which he suggests still virtually ignore jazz altogether (see also Ewen, 1977). The 'black' is less

explicit here, though a number of commentators, including Lees (Newsletter, 1993/4), still note what they see as the predominance of black musicians he hires.

Finally Marsalis sets his definition of jazz up in opposition to his equally unambiguous concept of popular music, which he criticises for what he sees as its lack of musical skills and understanding of the ethnically 'true' blues and jazz tradition. Bloom writes: 'Marsalis is vigorously opposed to pop music, clinging to the elitist notion that there is junk and there is art...', and quotes Marsalis as saying:

> ... we now live in a world of artistic skullduggery - inside jobs, lying, back-stabbing, theft, larceny ... In the past jazz was one of the few forms in mass media that gave a realistic image of the panorama of Negro life ... Now however, with few exceptions like Bill Cosby, black people have been pushed all the way back into minstrelsy (Bloom, 1984: 136)

and later:

> If we had a better sense of art and a stronger sense of history, we wouldn't have to accept the idea that entertainers are artists. I have nothing against pop music, but I do resent the pretension attached to the entertainment of today ... an economic breakthrough is not the same as an artistic achievement' (137)

An Adornian art/entertainment distinction recurs here too, then. This time it is associated with ethnicity, and this time, unlike in Adorno's work (1972), jazz is 'art'.

Similar African American or 'black' music ideas also appear elsewhere in the literature. Peretti, for example, sees the history of 1930s and 40s jazz in terms of a dialectic between a dominant commercial US (white) urban jazz culture and the 'great black folk tradition', which he sees, perhaps naively, as fundamentally non-commercial. The 'great black folk tradition' of the 1930s ' ... was under constant siege' (1991: 86) until bebop reclaimed jazz as black in the 1940s. Radio was

largely dominated by white dance bands who played relatively 'sweet' music. For Peretti, though, black identity itself remains coherent and intact despite such outside pressure. Baraka (1987) also echoes Perretti and Marsalis in his condemnation of all jazz fusion, and in particular Miles Davis' 'Bitches Brew' album, as 'dollar sign music'. He contrasts the 'real and aesthetic life of the people' or the 'masses of the Afro-American people' (189) with the 'heavy corporate hand' creating 'dead formulas' even from the blues[3].

To summarise, Marsalis is spinning a complex web here with great passion and intelligence. He defines real world jazz primarily as a product and expression of African American experience, particularly in his earlier writing, though this is less explicit later. He associates jazz with the 'black race' and 'art', and by implication popular music with 'white' and commercial entertainment or 'skullduggery'. In his later definitions jazz becomes 'America's classical music', defying any white American to assert that American culture does not include African American jazz. He differentiates African American identity from American, while simultaneously defining jazz as American, and so attempts to raise the status of jazz and black identity simultaneously within a highly stratified and conservative US musical life. In doing so, Marsalis narrowly defines the field of jazz, and effectively excludes fusions with other ethnicities and musics, as well as established jazz traditions based in other countries and played by musicians of many other ethnic origins. Even in this most unequivocal data, we can also observe how terms used to define ethnic identity interact with a range of other meanings too, and thus define jazz in different ways. 'Black' jazz and 'white' jazz are sometimes read as 'art' music and 'commercial' or 'pop' music, and Marsalis is not only using ethnic identity to define jazz, but also using the 'seriousness' and 'artistic'-ness of jazz to define African American identity too.

[3] Though unrelated to ethnicity, there are a number of other references to record companies elsewhere, most notably Ben's views that they distort the natural development of the music, and fail sufficiently to nurture musicians by thrusting them into the limelight and pigeon-holing them into musical categories (see Chapter VI, page 162.).

Black and early jazz learning styles

If jazz may be defined as 'black', as Marsalis and others suggest above, then it follows that teaching and learning in jazz might somehow be 'black' too. We turn now to references from the literature to a distinctive and clearly defined 'black' or 'African' music education of some sort.

Wilkinson (1994) argues that there is evidence of the influence of what he calls a distinctively 'West African' pedagogical style in the early jazz teaching and learning of New Orleans. He suggests 'the educational process by which a jazz musician was trained in New Orleans was largely derived from African approaches to music education' (39), which emphasised 'active participation rather than formal teaching'. There was much imitation and, quoting from Nketia, 'slow absorption through exposure to musical situations and active participation, rather than formal teaching' (Nketia, 1974: 87). Collier (1978) also links early jazz education with Nketia's work on methods of music instruction in Africa, where he speaks of musical 'learning through social experience' (Nketia, 1974: 59):

> The organisation of traditional music in social life enables the individual to acquire his musical knowledge in slow stages and to widen his experience of the music of his culture through the social groups into which he is gradually absorbed and through the activities in which he takes part' (Nketia, in Collier, 1978: 60)

Thus the young:

> ' rely largely on their imitative ability, and on correction by others when it is volunteered. They must rely on their own eyes, ears and memory, and acquire their own technique of learning' (60)

Starks (1981) calls this the 'oral tradition' and then divides teaching and learning styles into a written 'European' and the more 'oral' 'African'. If we follow this line of reasoning, the only way to learn jazz with authenticity is to pick it up

through 'oral' experience of the social context, often defined as 'black' or African[4].

Along with the idea that that early jazz musicians had little formal training came the notion introduced earlier that they were somehow less skilled (see Chapter II, page 29.). Here we need reiterate only that Baraka (1963) and Peretti (1991) are 'essentialists' and argue that black musicians were not necessarily unskilled simply because they were sometimes untrained. In early jazz education, while whites tended to be 'anti-scholastic', they suggest many early black jazz musicians were consciously searching for training. This is also reflected in the attitudes of the interviewees (D38v, A31i). Those who felt they had missed out on a formal training in music were the keenest to learn in later years. Both for these learners and for early critics, an underlying assumption is revealed that a training inside the classroom (by implication, white) is somehow more valid than one based primarily on musical experience outside it[5] (by implication, black). However, Wilkinson (1994) also argues that while learning methods were sometimes different, the skills that people learnt in early jazz education were often much the same as those learnt in classrooms. In short, some notions of 'black' learning as exclusively non-classroom-based were found, but a range of other definitions of 'black' learning were also present in the literature.

The question of whether formal learning and even academic study itself has a 'white' bias is also a subject for discussion in the arena of black studies. Baraka (as Jones, 1963) goes on to suggest that jazz as a 'learned art' is essentially a 'white' music. He is critical of musicians (presumably of any ethnicity) taught in this 'white' way, who understand the more 'generalised emotional statements' (149) and understand the style as music, but 'seldom as an attitude or worldview'.

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[4] In Chapter II, page 31., I cover recent research evidence (Kinzer, 1996) which contradicts this assumption, and indicates that even in the early days a wide range of written and oral learning methods were used.

[5] A similar phenomenon is noted in Andy's account of his harmony training, in Chapter VIII, page 238.

We saw earlier (Chapter II, page 19.) how Gabbard points out how jazz is increasingly 'academic', and we can see here that Baraka associates 'white' with 'academic' as a pejorative term within jazz. Treitler (1996) even discusses the possibility that the 'detached objectivity' of the academic definition of knowledge is rooted in ethnic identity:

> Is the very idea of scholarly research, which tends to emphasise the gathering of all available evidence and viewing it with detached objectivity, too foreign to the spirit of African American music-making to contribute much to a real understanding of its qualities and achievements? (1996: 7)

Ellis Marsalis, father of Wynton and veteran jazz educator, takes a more balanced view, which acknowledges that cultural differences can affect definitions of knowledge. Formal education is

> ... indispensable for a certain kind of development and there's also a way that it's a hindrance for a certain kind of development which needs to be nurtured culturally, especially when the education is foreign to the culture (Marsalis, E., in Vacher, 1991: 6).

Yet he continues:

> Most American music is taught with European concert music as the primary objective, so that means that the exercises, the literature, the medium of expression, the sound production - all of these things which have to do with music and the sound of music as taught in institutions - are aimed at the development of people to perform or sing European concert music. So if there's another form of music that's derived from a different cultural or racial process, it can become a deterrent (in Vacher, 1991: 6).

Here Marsalis (Senior) also identifies a mismatch between the 'black' 'cultural process' of jazz and its 'whiter' and more formal educational analogue. Crucially he picks up here a parallel between what he calls the 'medium of expression' of European concert music and the 'cultural or racial process' that underlies it.

Starks (1981) goes further, suggesting specifically that the emphasis on harmony he observes within jazz criticism and pedagogy is an example of such inappropriate interpretation and teaching. Instead he reiterates the point that jazz is part of a 'very strong oral/aural/visual tradition', emphasising 'rhythms of talk', 'rhythms of walk' and 'rhythms of dance' (178).

Sands (1996) has the broadest and most vigorous vision of a clearly defined African American music education, this time in a rare article discussing school level work. Unlike Marsalis, her African American music curriculum includes a 'body of styles, genres, attitudes, approaches, and processes of making music' (228). She mentions awareness of performance practice of Gospel and R 'n' B styles, along with the importance of awareness of the political and social commentary of some styles, including calypso too. She also mentions aspects of the Catholic religion and the New African religious forms in the US, including 'aspects of ritual and spirituality that were psychologically and emotionally appealing and socially and culturally significant' (228). Teachers require the appropriate 'analytical skills' and the depth of experience to be able to integrate such music into the whole school year. 'Black' may be clearly defined here but the range of music and ethnic groups included is broad. Lundquist and Sims (1996) also back Sands up, stressing the separate qualities of 'African American Music Education', but suggesting it should include experience of a variety of musical cultures, appropriate African American course content, teaching strategies, interactional styles and speech patterns. Teacher perspectives on knowledge should be changing not fixed, 'fresh each time', 'unfolding in the classroom', because, as Lundquist puts it, 'the structure of a musical tradition is revealed in its transmission' (1996: 330). Knowledge, for Lundquist, is defined as 'continuously re-created, recycled and shared by teachers and students alike' (332). These articles represent the most wide-ranging account of a distinctively African American music education.

There is a considerable body of largely American writers who define a 'black' or 'African American' learning style. Yet, while all apply the label and see it as a valid category, they do not all agree on what it means. In music education as elsewhere, definitions of exactly what 'black' is are extremely varied. Some 'black' jazz learning was defined in this data as largely by experience, but from its earliest days, some data also indicates that both black and white jazz musicians were taught some aspects of their craft in classrooms and formal lessons. It is clear too that the rhythmic, interactive and improvisational aspects of jazz are often seen as needing to be learnt through experience, and it is these that are considered more 'black'. Nevertheless, most jazz musicians, past and present, achieved their skills through some combination of classroom-based learning and real world experience, both from earliest jazz to the present day. The rest of this chapter shows that the divide between 'black' and other ethnicities can also be defined in many other ways. The diversity of evidence presented here suggests that generalisations, which define a single distinctive African American learning of any kind, are hard to sustain in jazz. It is therefore particularly interesting that the data indicates that attempts to sustain such definitions recur with such frequency. It seems there is a strong need in the US, both inside and outside education, to define jazz as an African American music.

Ethnicity as 'a highly flexible, creative construction'

We continue now with further definitions of ethnicity which I am associating with Gilroy's second 'anti-essentialist' theoretical position. Tagg expresses both musicological and ideological 'discontent' (1989: 285) with the use of terms such as 'black music', Afro-American music' and 'European' music. He argues that such terms are 'taken for granted', and in his view they 'pre-ordain certain sets of feeling and behaviour for one race and deny them to the other' (295). This results in 'stereotype expectations' (295) of 'constant arse-wiggling, pelvis grinding and jive talk' (295) from listeners and musicologists that have their origins in 'old

European cultural patriarchy' (294). He problematises 'black' as too often meaning solely 'African American' and questions what he calls the misconceptions that 'black music' should be necessarily associated with 'blue notes' (288), 'call and response' and 'rhythm' (289). He points out that improvisation was part of the European music tradition from Sweelinck to Liszt and Franck (290), and that improvisation too is not necessarily more 'black' or African' than 'white' or 'European' (290).

Stokes (1994), after Giddens (1990), also argues that the concept of place is becoming increasingly separated from geographical space in connection with music. For Stokes, simple categories of ethnic or national identity in relation to place are hard to justify in contemporary life. Instead, interactions between the local and the global are creating a situation where a '... more general process of a highly flexible, creative construction of ethnicity ... is increasingly common' (1994: 16). In Stokes' view, globalisation is causing all ethnic categories, and thus categories between musical styles with ethnic labels, to become less strongly bounded. The 'two-ness' of what Du Bois calls African American double-consciousness (1969) is a further and much earlier acknowledgement of this very different interpretation of the nature of 'blackness' and of ethnicity as a whole.

Gilroy himself is more closely aligned to his second position in his account of the 'Black Atlantic'. Gilroy is keen to identify what he calls, 'the processes of cultural mutation and restless (dis)continuity that exceed racial discourse and avoid capture by its agents' (1993: 2), and challenges '... the idea of blacks as a national or proto-national group with its ... hermetically enclosed culture' (33). Ellison supports this in his description of 'Negro' as a uniquely American construction (1964: 261). In a question about hip-hop, which could easily be a critique of Marsalis' views on jazz, Gilroy asks:

> '... how a form which flaunts and glories in its own malleability as well as its transnational character becomes interpreted as an expression of some authentic African American essence ... What

> is it about black America's writing elite which means that they need to claim this diasporic cultural form in such an assertively national way?' (34)

For Gilroy, jazz is malleable, part of a process of '...the circulation and mutation of music across the black Atlantic ...' which ' ... explodes the dualistic structure which puts Africa, authenticity, purity and origin in crude opposition to the Americas, hybridity, creolisation and rootlessness.' (199). 'Black' is a term which is '*internally* divided [his italics]: by class, sexuality, gender, age, ethnicity, economics and political consciousness' (32). To this list, Tagg would want to add musical style. Most cuttingly, Gilroy suggests that ideas such as those of Marsalis, which set up clear dualisms between 'black' and other ethnicities in music stem from '... the need to project a coherent and stable racial culture as a means to establish the political legitimacy of black nationalism and the notions of ethnic particularity on which it has come to rely' (97). They are a 'defensive reaction to racism' (97) such that 'European romanticism and cultural nationalism contributed directly to the development of modern black nationalism' (97).

Few would dispute the importance of African American identity to the roots of early jazz. Yet as the 20th century has progressed, some of the academic literature of jazz suggests that the idea of jazz as purely urban 'black' folk music has become modified, thanks to processes of globalisation, professionalisation and fragmentation. Ogren (1989) sees 'black' ethnic identity as separating from jazz over time. Early jazz was a focus for urban black US cultural expression, and ' ... from rent parties to Harlem Renaissance salons, jazz performance enabled black Americans to affirm - not reject - their individual and collective parts' (164). In particular it signified at the macro level the migration of African Americans from the agricultural South to cities and industrial life (164) and became, for Ogren, 'an unmistakable challenge to white cultural domination' (11), in its 'participatory performance (13) and its rhythmic style that 'forces a response from or seduces a participant' (16). The blues elements in jazz also communicate 'the stories of black Americans (18) and the 'distinctive qualities of black music' (19). Later

however, she suggests that gradual professionalisation and commercialisation began to separate black identity from the entertainment role of the music: '... new performance locations and job opportunities in northern cities sustained improvisational musicians, permitting the survival of techniques and audience-performer interactions as salient characteristics of black musical entertainment' (55). In Huggins' (1995) account of James P. Johnson's interview with Tom Davin (324ff), Johnson narrates how he would often have to resist the temptation of 'breaking into a rag' (318) at certain places - his professional role playing for dancing classes was becoming increasingly separate from the 'breaking into a rag' appropriate as part of the 'black' tradition. Nanry's (1979) account also supports this view (see also Chapter II, page 25. above), stressing the extent to which the professionalisation of jazz musicians led to a gradual broadening away from its African American roots and a move towards a more secular, less religious conception of the style. The two became separated, such that 'African American cultural survivals couched in religious terms had a greater chance to endure because they were perceived as less of a threat to white Americans' (44). For Nanry, only the religious music, unlike jazz, still retains many of the attributes seen as most authentically African. Berger (1947) also questions the 'blackness' of jazz after the 1930s. He suggests instead that jazz should best be read as an analogue of white US perceptions of US blacks, or the 'resistance to the diffusion of a cultural pattern', because the traits of jazz that have survived paint a distorted picture of black ethnic identity. Spirituals 'show the Negro in a submissive rather than exuberant role' (461), and commerce, the fact that 'black' music sells, causes the popularity of jazz and thus of black identity, the 'triumph of commerce over racism' (461).

Others argue that definitions based on specific ethnicities of any kind are unhelpful. Asante (1987) critiques the Eurocentric 'universalist' view, which at best 'reverses ideologies of racial hegemony rather than restructuring and reshaping the fundamental racial categories in which they participate' (204). Appiah (1992) too calls for the abandonment of the concept of race altogether

because it 'confuses socially constructed descent systems and prejudice with biological heredity' (204). Appiah goes on to challenge the 'common history' of all who share similar skin and bones, arguing that seen from that perspective, 'the heterogeneity and particularity of African cultures and experiences are collapsed into a simplistically unified racial essence' (204). Instead, he stresses the heterogeneity of African cultural texts and practices, the continuities that remain among precolonial, colonial and postcolonial cultural productions and African histories, and the necessity continually to be challenging an often unstated presumption of Western cultural superiority.

Along with Tagg, whose focus is mostly popular music, Ingrid Monson is the musicologist specialising in jazz who best crystallises this approach to the relationship between ethnic identity and jazz. Again her focus is the validity of boundaries between ethnic categories in music:

> The extensive jazz literature devoted to categorising what in the music is "white" and what is "black" is fundamentally flawed ... The question that has animated these discussions must be reformulated: instead of asking which components belong to an essentialised category of "black" or "white", we must ask, In what way do jazz musicians draw upon multi-cultural and musical knowledge in their articulation of particular aesthetics and ideological positions in music? How do we/they draw boundaries (however flexible and contested) around a particular aesthetic, which may include participants from many ethnic and racial groups? It seems to me that the polymusicality of many jazz musicians ... should not be seen as the liquidation of cultural identity but rather as an important component of the cultural identity of a cosmopolitan group. (1996: 131)

> 'Categories such as the jazz community, African-American musical aesthetics, European American musical aesthetics and so

> forth are significant but not clearly bounded. There is much room for overlap and difference between any two individuals within and between categories' (p126)

Jazz is 'polymusical', again 'flexible' and 'contested' in both its musical and its ethnic boundaries, and contemporary jazz musicians 'do their homework' and are often familiar with and incorporate a wide range of musical styles from around the world.

Several writers who define jazz as associated only with African American identity neverthless support the view that African American and Western European identities do not stand still. Focusing on jazz audiences rather than players, and obviously speaking primarily about the US, educator and player Ellis Marsalis sees jazz as '... no longer of interest or relevance to the black community'. Instead he sees the main role of jazz as 'the music that ultimately freed white Americans from the imperialism of European concert music ...There was a point in time when the music no longer served mainly the black community. They also became influenced by other outside aspects' (Vacher, 1991: 11).

Despite his essentialist views of African American identity mentioned elsewhere, Baraka (as Jones, 1963), also charts the steady decline in 'authenticity' of early ragtime, which he sees as originally a Negro appropriation of white piano techniques:

> Northern Negro pre-jazz music was almost like a picture within a picture within a picture, and so on, on the cereal package. Ragtime was a Negro music, resulting from the Negro's appropriation of white piano techniques used in show music. Popularised ragtime, which flooded the country with songsheets in the first decade of this century, was a dilution of the Negro style. And finally, the show and "society" music the Negroes in the pre-blues North made was a kind of bouncy, essentially vapid appropriation of the

popularised imitations of Negro imitations of white minstrel music... (111).

Blacks appropriate white piano techniques. Whites popularise and dilute this black style. And Negroes finally re-appropriate this white style too. Rather than being an expression of African American culture, jazz came to symbolise that culture. This was true both for the whites who played it and listened to it, and for a black audience needing to feel in touch with their roots, even though their musical interests had later moved on to other styles like r 'n' b later in the century[6] (Ward, 1998: 411).

Here, then, is a cluster of views from varying sources that define ethnic identity in jazz as highly complex and changing over time. 'White' and 'black' are defined as interdependent concepts in a more complex field where they interact with other terms like 'academic', 'art', 'professional' and 'folk tradition'. In this body of work, relationships between style definitions and ethnic identities are seen as being constructed and continually renegotiated in more flexible ways. As a result, they are subject to pressure from a range of local, regional and global economic and social forces, which, it is argued, make concepts like 'black' actively unhelpful to an understanding of musical style. As Monson and Gilroy suggest, such definitions become 'multi-dimensional', jazz becomes 'polymusical', 'hybrid' and 'creole', and an idea like 'black' jazz comes to signify too wide a range of both music and ethnic identity across both sides of the Atlantic to be useful.

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[6] Ward writes of the jazz avant-garde of the 1960s: 'Unlike the music itself, which was usually born of a more subtle and complex mix of spiritual and artistic, as well as commercial, racial and political imperatives, the cultural nationalist deification of Coltrane, Coleman and the rest was in part an elitist, intellectual project. It had much more in common with romantic Western bourgeois ideals of the suffering, soul-searching artist than most of its well-educated, increasingly Afrocentric advocates could either recognise or easily admit. The modern jazzman's self-conscious pursuit of a meaningful "art", the embrace of social alienation as a performance technique, and the use of inaccessibility as a political statement, actually had little to do with an African tradition, preserved and endlessly recreated in the most popular African American musics, which invariably sought to collapse the distance between performer and audience, and between art and social function' (1998: 411)

Responses to Marsalis

Such 'flexible' and 'polymusical' definitions also appeared in the interviews, often as responses to Marsalis. We begin with two interviewees in whose accounts ethnicity was less explicit. For Eric, a secondary teacher who teaches much of the music curriculum through jazz and sees links between jazz and classical music, Marsalis was identified purely as a useful role model. As an educator, Eric can sell jazz to his learners as on equal terms with classical music - to paraphrase, 'if Marsalis can do both styles, so can the kids I teach' (E69b, E335). Significantly, Eric never mentions Marsalis' position on ethnicity, nor was it mentioned by Andy (A172b).

Frank, African American, was also knocked out by the level of musicianship, skill and sheer intensity at a performance he saw of Marsalis' band:

> *'175. Frank: ... a gig that I saw with the Wynton Marsalis band*
> ...
> *179. Frank: ... the level of performance ... done by people like Miles Davis and John Coltrane ... they were playing closest to that level ... out of all the other bands that I heard in New York, you know ... (F, 179)*

The terms 'black' or 'African American', however, are rarely mentioned in his interview, nor are they ever associated with Marsalis.

For the others, ethnicity is more of an issue. Ben, a white British player who appeared initially in the 1980s British jazz renaissance, finds what he calls 'narrow' ethnic definitions of the sort Marsalis indulges in to be fundamentally antithetical to his whole conception of jazz:

> *111.a) Ben: ... because I mentioned Wynton Marsalis earlier on, I think it's best to say what jazz isn't. ... I find what he's doing to*

be very naughty, and it's well understandable ... it's important for black people to establish some control and some power over something, ... but I don't think you go about that by saying, "Jazz is ...", and then give a narrow definition according to whatever your whim is of what jazz is, and then say if you're not playing this you are not a jazz musician.

In an extension of this position, he goes on to discuss how Marsalis becomes representative firstly of black music and secondly of jazz itself. His views are therefore listened to on other issues as well, including the role of bebop in the jazz canon and the principle of recreating past styles in jazz performance:

111.c) Ben: ... he's a very visible black musician at the top of his trade, he's got hundreds of thousands of dollars worth of company support behind him ... People take what he's saying as gospel, and it isn't, it's rubbish ... and especially for black musicians here in Britain, that look to American musicians to take their lead, well, you know, it's very damaging, and you can see it happening quite a lot in the black musical culture here, is that there seems to be this erroneous notion going on that, "Oh, you've gotta to learn how to play bebop, you're nothing if you haven't learnt to play bebop", so then everyone starts cutting each other up, you know, playing faster and faster Giant Steps , or what's that other Coltrane tune ... Steps to Heaven, you know ... and all that kind of thing, as if it meant something. And it doesn't. It meant something to John Coltrane, you know, but it doesn't mean anything to recreate that kind of music, it just doesn't ... unless you've got the right feeling or approach to it. But it doesn't mean anything of itself per se.

There is also a black dimension, then, to the issue of the role of bebop in the jazz canon. In place of recreation, he goes on to argue that, '... as a jazz musician or as a creative musician, you create the music that you want to hear,' and that the most unhelpful attitude is to '... lay it on everybody else, "Well, it's shit, because it

doesn't sound like Art Tatum", you know, ... life leaves those people behind ...' (111d). Instead,

> *111.e) Ben: ... jazz is a space in which everybody is talking to each other, and there are certain skills, and attitudes and techniques, that ... and knowledge, just plain information, that, if you're gonna play with people, and establish in a language so that you can play with people, that you have to take care of ...*
> *[much summarised, full text in Data Appendix, B111]*

This long section of Ben's data brings together several ideas from previous chapters, and unites them around ethnicity. Ben's 'space', already defined as stylistically 'open' and 'eclectic' in the earlier chapter, has an ethnic dimension too. Marsalis' definition of jazz is too ethnically closed for Ben, and for many of the interviewees, but it is also stylistically 'narrow', and does not contain the jazz openness and interactivity Ben defines as at the heart of the improvising musical group. Ben also argues that the music industry creates ossification and disrupts the 'natural organic' process of 'everybody talking to each other' by imposing commercial pressures on musician and listener cultures (See Data Appendix, B54d). Like Baraka, he believes commerce sometimes distorts ethnicity in jazz in counterproductive ways, imposing Marsalis' views on the rest of us whether they represent the views of local jazz or not. While Baraka argues commerce dilutes black identity, Ben argues that Marsalis' influence and the financial power of record companies are both forces which strengthen such narrow views of jazz as 'black', and thus oppose the more 'organic' ethnic identity and musical formations within jazz that he favours.

Dave, South African, is equally critical of the focus on past African American achievement in present day jazz playing and teaching. Like Ben, he finds Marsalis' influence on UK black musicians unhelpfully divisive and focused on a stylistically narrow view of jazz:

72.e) Dave: ... young black musicians in England at the moment, ...they have this great ... everything revolves around what Miles Davis used to do and what Coltrane used to do, and what Wynton Marsalis is now reviving, so everything that is jazz revolves around that. Nobody knows about the greatness of Evan Parker or John Taylor or people such as that, or Bobby Wellins or Django Bates, our own great, really respected ... musicians ...

While all the interviewees supported Marsalis for his musicianship and his ability to cross over from classical music to jazz and back at international level, there was little support for Marsalis' strong association of jazz with one narrowly defined 'black' ethnic identity. Such responses may also reflect subtle differences between the ways in which issues of ethnicity are negotiated in UK and US jazz. We cannot be sure whether interviewees like Frank give implicit support, and it was not methodologically possible or sensitive to pose the question, 'Is jazz black?' in quite such positive terms. It was up to them to make their own definitions as they wanted (see the sections on questioning techniques and on ethnicity in Chapter III, pages 66. and 72.). The possibility remains that those who did not express an opinion on Marsalis and ethnicity may indeed have had strong views and associated jazz strongly with one or other ethnic group, but chose not to mention it during the interviews. That choice in itself is significant, and reveals the extent to which ethnicity may be a crucial, even taboo issue.

Frank's American 'tradition'

We began our discussion of Frank's 'tradition' in earlier sections of data on bebop (See Chapter IV, page 107-8.). Here, we note the way in which he adds an ethnic dimension to the definitions he sets up. Frank criticises British jazz musicians for having 'holes' in their playing, because it's not 'grounded' (F253):

253. Frank: ... I wish that ... the method of learning was more like America. Because in America a lot of musicians learn the tradition before they ... broaden [?] ... whereas in England it's different, you find musicians trying to broaden before they know anything about the tradition ...

He goes on to suggest that such musicians '... should learn from the people who sort of invented it ...'. Interestingly he hints here at a relationship between the 'tradition' and a 'method of learning' at 253, though he frustratingly never elaborates.

For Frank too, 'there's no such thing as British jazz', because the ethnicity of the player is irrelevant – 'jazz is jazz' just as 'classical music is classical music' (F255). Yet in Frank's description of what he calls the 'tradition', he refers continually to the improvising and composing styles and vocabularies of key players, who are all African American. His definition of the 'tradition' is detailed but is never specifically identified as African American. At F259ff, he goes on to explain the 'tradition' in terms of how individuals within the band play, characterising jazz in terms of the sound, phrasing, inflections, the level and types of group interaction in and around the music. He contextualises all these ideas in terms of an overall balance of creative and 'traditional' elements within a performance. Frank's approach is similar to Eric's, in that through learning the tradition, from drum tuning to Rollins' inflections, players gain flexibility and an understanding of the range of possible ways of playing, what Eric calls a 'means to an end' in his interview. Learning by ear, transcribing and imitating key features and an emphasis on rhythm become between them a teaching and learning method, which eventually gives a player the vocabulary to sound as though they are part of the extended musical family of jazz. You can hear the Charlie Parker or the Sonny Rollins in their playing alongside their own contribution. Ethnic identity is clearly defined, but, as with Eric earlier (page 142.), is never made explicit.

One further example demonstrates the same point. Asked about differences between jazz and classical music, Frank says he sees classical music as a tradition with:

> *402 Frank: ...a lot of do's and don'ts, ...' [where]'... you can't applaud, you know, or scream or shout, you know... even though, emotionally you may feel like doing that, ...' because of '...the snobbery and all that ... you sort of like, ... you know, sort of sit on your true feelings ...' '... you can't go, 'OW!',[scream, then laughs]you now, whereas with a jazz concert you can sort of express yourself, the audience have more erm, ...freedom of expression, in jazz ...' . [This ...] '... makes the musicians feel good when they get that kind of feedback ...' [so]'... jazz is more of an audience-participation music ... whereas in a classical concert, you know, regardless of how expressive the soloist was, they would wait until the whole piece was finished ...' [because]'... it's disrespectful to the composer or ... or the piece of music if you sort of like applaud during the performance ... and because of the structure of the pieces, I can see why as well, you know ... a jazz soloist, he is part-composer, as I said before, so it's part of the structure of what he's building that gets the people going and sort of reaches the audience. (Frank: 401-4 condensed)*

Here Frank identifies characteristics in musician and audience behaviour (audience participation, applause, freedom of expression through communication with the audience) which Monson (1996) and Berliner (1994) both identify in their work as broadly African American. Again, Frank never argues them as such. In this data as a whole, a mainstream jazz tradition is clearly defined, but only in terms of its musical features, and Frank makes only general remarks about differences between players and learners of different ethnicities. Ethnicity is markedly less explicit in Frank's data than in Marsalis', even though his views about jazz in education are much the same. Nevertheless his 'tradition' has about it an implied but unstated African American slant.

Dave's concept of 'Essence': South African and African American identities in a London jazz musician

Dave is from South Africa of mixed race, a so-called 'Cape coloured'. He left South Africa in the mid-70s and had been living in London at the time of the interview for over 15 years. His life in some ways exemplifies Stokes' observations about the distinction between place and ethnicity. Initially Dave uses the American greats in jazz as his model, but later sees all music as an expression of the 'roots' of the player concerned. His definitions are underpinned by heartfelt opposition to racial prejudice and therefore to narrow categories of ethnicity in jazz of the essentialist kind. Unlike Marsalis, Dave rejects ethnic classifications altogether as the basis for categories of musical style, while simultaneously and perhaps paradoxically developing a personal style that explicitly articulates his own South African heritage. He speaks often in long sentences full of grammatical cul-de-sacs and colourful language, which were hard to transcribe and even harder to summarise briefly in the extracts below. It is therefore particularly worth reading the Data Appendix references given for this section.

Made painfully aware of his 'black' South African roots thanks to apartheid, Dave discovered, as many immigrants do, a desire to express his own 'South Africanness' as a jazz musician. He describes this moment of personal awakening at a concert by South African jazz musicians in London:

> *117.c) Dave: ... when I first came to hear those guys ... I took a turn around in my life and thought, 'Yeah, man ... I'm a musician from South Africa, ... I will continue to want to learn, because ... the standards were already set about the great American music, like the bebop and the Charlie Parker, and Dizzy and Miles and Trane and ... that incredible Lester Young and all those ... noble, wonderful people; ... from Duke Ellington, who you can place at, like, the pinnacle, ...*

117.d) ... but I then realised that ... although I came away from South Africa in order to get away from ... [what] I have experienced in South African life, ... it's not something that I can disregard, ... because if I did that, I might as well cut off my legs... you know, these are my roots, and without your roots you cannot grow in any direction ...

In passing, we can note the clear evidence here that Dave is also defining a jazz canon here. More importantly in this context, though, is the way he implies the existence of distinctively South African performance practices, ways of hearing and ways of listening in his own music and that of others (D54f, D76b, D117a), using the term 'inflections' in these other examples not quoted here for the way in which rhythmic and harmonic features are personalised. If he wanted to, there is potential here for him to define and celebrate a specifically South African identity in jazz, in opposition to the American greats.

His response, however, is exactly the opposite. His experience of apartheid leads him to see the expression of roots as generally the right of all human beings:

56.b) Dave: ... if I hear people, such as Charlie Haden, Pat Metheny, Miles Davis, you can see America, you can hear it in the music of Duke Ellington, you can see the cities of New York, you can see that Chicago ... you can hear that life ... you can hear it in that music. You can hear laments, you can hear the people of Brooklyn and of Georgia, you can hear all of that. When Pat Metheny plays music with Jim Pepper, you can see eagles soaring across the Grand Canyon, you can hear it, you feel it in the music.

56.c) And in England, with people such as Django Bates, or Ian Bellamy or the Arguelles brothers, ... those people, when they play music, ... you can hear and feel ... English countryside and the Welsh beauty ... So that is very important for me, ... I know that it is there, it's an essence. Now the essence is something that for me is perhaps ... like, fifty percent of the whole thing, that goes, the

essence about who you are, where you come from, and the expression that you have about your music, the pride that you have in your heritage ...

Roots are clearly central to his conception of music-making in general, and certainly to his definition of jazz. We return to Dave's central 'essence' idea in a moment and follow it through in a more systematic way. But the above extract certainly makes clear that, for Dave, while South African jazz is important to him personally, jazz as a whole can be associated with any ethnicity.

At this point in the interview I am interested in how he relates this to his definition of jazz, and continue at 57 by asking him directly:

57. Charlie: How does that relate to any idea of what jazz is?

His answer and the ensuing discussion reveals the same strong desire in Dave not to be associated with too narrow a definition of jazz:

58. Dave: [pause] About the ... ooh! [laughs]... well!

59. Charlie: ... I mean, because, the other bit that you've said is, that you didn't say is that they are British jazz musicians and American jazz musicians, and er, so ...

60. Dave: Well, I mean, you see ...

61. Charlie: I mean, would you consider yourself, for example, a South African jazz musician?

62. Dave: Yeah, or rather, I mean, I like to put it better than that, I'm a musician from South Africa.

63. Charlie: Right.

64. Dave: I mean, it's like, you can't say ...

65. Charlie: Brackets jazz? No?! [laughs]

66. Dave: Er. Not ... [ie not a musician from South Africa (who plays jazz)]

67. Charlie: Maybe not ... [agreeing]

68.a) Dave: Maybe not, because I mean I, amongst other things, I'm involved with so many different things that has to with music, that, I suppose, ... because of a certain way that I play, I do get called mostly to play jazz, or, let's say, a more serious form of music, not, never pop music, music with repetitive patterns, or like repetitive rhythmic patterns and stuff like that, I'm never called upon like that, because I'm more free in my spirit and my approach, and er, ... improvising skills and stuff.

Dave places ethnicity in the foreground of his view of stylistic thinking - it is explicit - but does not specifically place African American ethnicity or South African ethnicity in the foreground of present-day jazz as it is performed or taught. Instead he defines jazz in terms of his more 'open' and 'free-spirited' approach to music-making, involving improvising and the embellishment of given material (see also Chapter IV, page 94.). The openness and free-spirited approach mentioned earlier in discussion of fusion now takes on an ethnic dimension too.

At 61-66, he is reluctant even to use the term 'jazz' because he feels it to be limiting, and one which means many things to different people - he has to clarify the difference between pop music and jazz to clear this up for me. Despite giving every indication that he would describe what he plays as jazz, he does not want nevertheless to be labelled a jazz musician. Instead he wants to be called a 'musician from South Africa'. We return to the limitations associated with defining oneself as a jazz musician in Chapter VI, page 177. Like Frank he shies

away from narrow ethnic definitions of jazz, but, unlike Frank, he also shies away from narrow musical definitions of jazz too.

Dave's experience of race discrimination has given him a strong belief in our common humanity:

> *72.f) Dave: ... My approach has simply been that if... no matter where you come from, or how little or how much you know, there is something for everybody that can be shared, ... you cannot put yourself out on a special place because, as I pointed out earlier on, that in any walk or category of life ... humanity is all. I mean, if we had realised the fact, and adhered ourselves to the principle that we are all really equal, then ... there could have been all sorts of things that might not have turned up as bad as they are ...*

In a reference to his experience of racial conflict there, no person, but also no ethnicity or musical style can put itself out 'in a special place', in a set of closed ethnic categories. Instead a musical performance should have a 'character of its own', with everybody joining in, whatever their level and ethnicity. It should feel natural and full of deep feeling - these key ideas recur throughout his interview. For Dave, a good jazz performance or workshop should involve musicians' and students' celebration of *their* heritage and revealing their 'essence' in group music-making, authentic because it is of the community and therefore to a certain extent uncontrolled, multilevel and chaotic - almost a denial of too specific an identity of any kind (see D12a in Data Appendix).

We return to Dave's 'essence' concept now, to demonstrate, as this chapter closes, how ethnicity is bound up to varying degrees with other definitions of the music. Here, for example, 'essence' also links to qualities of confidence, precision, correctness, blend and beauty:

> *86. b) Dave: ... we have to know it's a performance, it's important, you have to be ... confident and you have to be sure that what you are doing is absolutely correct, and it's precise, ... once*

you have those principles sorted out, then you can beautify the music, ... you can find the magic in the music, you know, the essence will then start just to blend, you have all the right ingredients, so the aroma that comes out of this mixture of things that you smell and feel and taste, that is splendid.

In the following two extracts, the same idea, again associated with 'roots', implies first a deep understanding of style, seemingly combining the sound, texture, rhythmic vocabulary and 'driving force' of the music and later, in British free jazz, the generation of a 'beauteous energy' authentic to the players:

99.c) Dave: I wanted to analyse and learn about how to play different kinds of contemporary music. And of course ... [to learn about] the swing jazz, and the, what they call, avant-garde and modern jazz and that sort of thing you know, and bebop particularly ... those periods, like, to learn and understand all the roots and things about that. So, I started listening to Ellington ... Count Basie and also Coltrane ... Miles Davis and Dizzy Gillespie and all that.

99.d) And particularly ... focusing on the drumming skills of that time ... the real ... essence and ... the roots of that kind of approach to music ... So I did, and still do spend a lot of time researching and looking into all those methods of playing ... just to make the music ... strong, like, the backbeat, like the ... driving force, particularly the ... role that the rhythm section plays in the music ...

103.a) Dave: Well what attracted me to it was sound particularly ... sound, and different textures and ... nuances in the music ... it seemed to be formless and yet I could feel, I could sense ... a very finely developed skill ... they played music which was quite of a different nature ... some of it had ... just a lot of energy ... quite beauteous energy ... on the other hand ... a lot of chaotic energy

in it ... There was, yet again a word that I like to use, essence, something very ... special about it ...

Dave's 'essence', then, begins from pride in heritage and identity but spreads out to include pride in the sounds, textures and nuances of the music, and therefore involves preparation, correctness and precision in performance. What results is a 'splendid aroma', which results from the mixture of the 'essences' of all the musicians involved.

To summarise, then, Dave strongly feels himself to be a South African musician, and in the field of South African jazz he defines the style distinctly from other jazz styles. At the same time, he sees both his playing and teaching as reflecting the need for the expression of 'essence'. Learners (or perhaps participants is a better term) should express themselves and celebrate their heritage, not his, even if the musical materials they use, as is often the case in Dave's work, are strongly influenced by sounds associated with South African jazz. Dave loves his 'American greats', but does not associate contemporary jazz with any one ethnicity, and indeed has replaced such a concept with a vision of jazz as expressing any ethnicity, just as the ethnicities of Parker, Coltrane and Lester Young were expressed so well in their day. Both views coexist for Dave. An American phenomenon in the past, jazz is now a contemporary music, which is organised around beautifying material and is played by players of all ethnicities, expressing their 'essence', regardless of the ethnicity of the communities from which it originally arose.

Summary and discussion of findings

This set of data is particularly perplexing, and it is hard to discern many coherent patterns in these often overlapping and conflicting definitions associating jazz and ethnic identity, beyond an initial conclusion that ethnic identity is more closely associated with jazz than any other kind of contextual label, and is clearly central to it. It is possible, however, to define some extremes. At one extreme lies the position of Marsalis and others, for whom jazz is almost exclusively African American, and for whom assigning explicit and closed ethnic labels is less problematic. His was the main example of a clear and coherent ethnic identity associated with jazz. Marsalis' position is powerful and internally consistent, supported both by his own commercial success, the considerable authority of influential elements within the New York musical establishment and many perceptions of artistic integrity. His grand narrative of African American identity, and those of other critics mentioned, were found to be features of some accounts of both of real world jazz and educational jazz. Despite the narrow and relatively closed accounts of Marsalis and Frank, even they suggest a need for some degree of musical openness, creativity and individuality, which they define as part of the jazz tradition too. For Marsalis, these data suggest musical boundaries and ethnic boundaries are essentially the same, and both are closed. Frank, however, suggests that jazz musicians from Britain such as Eddie Parker and Django Bates, neither of whom consider themselves as upholders of the African American tradition, nevertheless play jazz in a way which acknowledges his idea of the tradition sufficiently. While ethnicity is not explicitly mentioned with reference to such openness, we must accept that for Frank there remains a general sense that some openness is desirable and indeed essential in real world jazz, and that ethnicity may be included in that.

At the other extreme lies the 'polymusical', 'multi-dimensional' or 'anti-essentialist' view that any single definition of ethnic identity simply cannot take account of the 'hybridity' (Gilroy) and 'flexibility' (Monson) intrinsic to all

ethnic identity. For them, terms like African American, American, South African and British used in the data are not clearly definable, and their relationship with the places concerned and particular ethnic groups is increasingly tenuous.

Between these two extremes, individual interviewees negotiated a range of positions on some kind of continuum, which sometimes varied in and outside education. These positions were highly personal both in their configuration and in their explicitness, and can really only be considered individually. Taking real world jazz first, Dave felt his own ethnic identity was being expressed in his playing, but this ran alongside the strong conviction that any music, including jazz, can express any ethnicity. 'Essence' was a crucial, roots-based ingredient in good jazz, but not a term which referred to any one ethnic group. Ben was close to Dave and seemed closest of all the interviewees to Monson's 'multi-dimensional' approach, in his assertions of cultural complexity and his image of jazz as a 'space' where styles and ethnicities of all kinds should ideally be free to interact (B111e). Carol echoed this view, due partly to her experience in Indian music. Frank seemed careful not to label music or musicians as 'African American', though he is himself African American, and sees jazz in terms of a 'tradition' made up almost exclusively of African American players. Eric also defended this mainstream tradition of jazz as its core without explicit mention of ethnicity, and Andy saw American and British jazz as having some distinctive features.

Turning to jazz in education, a consensus seemed to emerge in the literature (Ellis Marsalis, Peretti and Sands) that the 'black'-ness both of jazz in education, and of teaching and learning in jazz goes in and out of focus over time. The concept of 'African American' is important, but must be seen as changing and broad. In this view, jazz becomes one of a wide variety of musical styles sharing common but flexible 'black' traits, and it is even harder as a result to identify a single 'black' style in its own right. 'Black' is associated at one stage in jazz history with 'folk tradition', later with popular music, and still later with art.

In the interviews, definitions of ethnic identity relating to education were often less explicit. In his real world playing, Frank, for example, referred to a wider range of jazz styles, periods and ethnic identities in his playing than he used in his teaching, which seemed predominantly based on the African American players of the 1940s and 50s up to Coltrane. He never made the African American nature of his teaching repertoire explicit. Instead he used his 'tradition' concept, and never explicitly stated that he was celebrating or teaching the 'African American' in any sense. Dave, the other non-white interviewee, saw his personal playing as expressing his South African roots, and used music from a wide range of ethnic groups both in his teaching and playing. There was little evidence of tension between real world and education in his data, and instead both players and learners should express their own 'essence' through their music.

In real world jazz, the overall impression is one of a series of conflicting and contested definitions simultaneously present and in considerable tension, greater than anywhere else in the data on jazz. Stokes sees these variations in terms of a complexity with which musicians, and in our case educators too, have to struggle, in making sense of ethnic identity in music:

> 'Even now, when musicians are overwhelmed by consciousness of other musics, they struggle to make sense of them, incorporate them, relegate them to lower rungs on ladders of complexity, difficulty, interest and so on, in terms dictated by their own musics and views of the world' (1994: 16)

In this sense, the definitions of ethnicity found here have much in common with the definitions of real world fusion discussed in the previous chapter. In education, however, the data indicates that the stylistic breadth and ambiguity of jazz lessens, while the range of definition of ethnic identity remains equally broad, from 'essentialist' to 'non-essentialist'. Tensions between these positions were much less evident, however, because, on the evidence both of the interviewee accounts and of the literature, they were made less explicit. This lack of explicitness would seem to have its origins in the tendency, noted in the

previous chapter, for jazz in education to become generally more decontextualised as it enters the canon of great works, or invents its own. It is perhaps paradoxical that the more jazz is argued as 'good in itself' in this way, the less contextual labels such as ethnicity become significant. Whatever the future holds, it seems clear that, with regard to ethnicity, jazz in education is taking a different path from jazz in the real world.

VI

Openness, growth, self-knowledge and the problem of educator control

In previous chapters, consistent reference has been made in passing to definitions concerning self-expression and the personal in jazz. In this chapter, we focus on data containing definitions relating to this conceptual area. In these definitions, the notion develops that real world jazz is partly defined by the individuals who play it, who are necessarily empowered, as an intrinsic part of the improvised nature of the style, to take their own decisions as to what musical vocabulary to employ in their playing. This sets up a tension with earlier definitions relating to the substyles, canons and vocabulary of jazz. Definitions are explored which define the function of jazz as a means by which musicians develop inner self-awareness and find, accept and express themselves. Across the data, a consistent picture emerges of real world jazz as a lifelong journey of growth towards a musical and personal self-knowledge through self-expression. This journey, which takes place in the lifetime of all jazz musicians, is defined as one of continual learning through interaction with other musicians. Because real world music-making is defined here as a process of learning too, this was one of the areas of the data mentioned in Chapter I (pages 10-11.) where it was particularly hard to differentiate clearly between real world and educational definitions.

Where it was hard to differentiate, the broad term 'jazz' is used. In this part of the thesis, the focus is more clearly on the effect of teaching and learning in jazz on definitions of real world jazz, and the extent to which the personal, flexible and open nature of the style is reflected in definitions of teaching and learning. This journey towards these internally defined goals contrasts with a focus in earlier chapters on externally defined stylistic features of the style, such as particular substyles, vocabularies or ethnicities. It is finally suggested at the end of this chapter that a tension is evident between these two sets of goals, and that this tension between internal and external is a feature of real world jazz, but is less prominent in education, where internally defined stylistic goals are often articulated as less important.

Finding the self, accepting the self and self-expression

One of the most influential jazz educators of his generation, Dave Liebman (1988, 1991, Fisher, 1991) is one of the few jazz writers who considers this area. He suggests the 'artist ...' is '... trying to be in touch with his inner self'... 'S/he attempts to communicate these perceptions to the world through a chosen art form' (1988: 1) and aims for a universality or truth by trying to '... integrate his individuality with those attributes and feelings that are common to mankind as he observes it' (1) (gender of jazz artist sic). Leibman suggests that in jazz, the artist learns not about the 'art form', but primarily about him/herself through their 'art form'. David Sudnow also supports Leibman's view in *Ways of the Hand* (1978: 152), focusing again on the heightened self-awareness he achieved through observation of the 'improvised conduct' of his own hands. Both separate the 'inner self' or 'individuality' from the external, and both share the idea that the 'inner self' and 'artform' are in some kind of dialectical process. Educator Ed Sarath (1996) also writes of how in jazz the musical materials are experienced '... as extensions of the self' so the ' ... relationship between artist and material thus takes on a degree of intimacy and cognitive breadth simply unobtainable outside

of creative experience' (1996: 124). He sides with Ben's earlier eclecticism, expressing a desire for music education to be a series of '... active, contemporaneous, creative and integrated experiences rather than ... fragmented, passive and largely past-based learning' (1996: 123). His pedagogical aim therefore becomes to be 'creating the present' as a 'lens to the past' (125). Connecting the personal with the new, the processual and thus to the present time, he argues '... innovation is seen as the gateway not only to progress but also to tradition' (128). In all his work, Sarath signals this strong need for jazz musicians of whatever level of experience to take a personal position in relation to tradition, and thus for teaching and learning in jazz to be exploratory and interpretive in emphasis rather than static and reproductive. For Berliner, jazz musicians learn 'constellations of traits and concepts' (1994:135) by using other musicians as models. They aim for what he calls 'original invention' (142), and the musical result is always partly derivative of others and partly unique. Away from jazz, a similar debate about tradition or innovation and the linked concepts of inner or outer experience, can be found in the work of other writers about the arts and arts education. The work of Malcom Ross (1974), for example, argues that music education combines self expression and self-discovery with highly disciplined and recreative technical achievement, and suggests the self goes through resultant periods of dissolution and reforming as it is challenged by new external musical experiences. Such periods of 'formless functioning' (1974: 82) are part of all educational experience. For Abbs, too, arts education is both about our 'aesthetic awareness of the tradition' (1989: 173) and also about revealing '... the lineaments of our own nature to us.' (177), a process which he defines as the 'dialectics of creativity' (10).

This dialectic in jazz learning and music-making between inner musician and external environment, and also between creative self-expression and what might be called recreative and largely canon-based work, can be identified through sections of every interview and the work of a number of other writers. Ben refers

to acceptance of the external 'influences' that shape the learner-musician's inner identity:

> *54.b) Ben: ... the story now is not about all these people doing their own specialism, it's about accepting your influences, and working through your influences, and allowing your influences to manifest themselves through your own creativity. [full text in Data Appendix]*

He describes the musical results of such interaction between the individual and the 'influences' of their environment as follows:

> *54.d) Ben: ... more and more people are allowing these influences to come into their music, so if you ... pick at random a Pat Metheny album ... you're gonna hear a bit of Country and Western and you're gonna hear a bit of modern changes time sort of thing, and you're gonna hear a bit of African or ... music from around the world there. All of these things are there and they're ... in the atmosphere that we're breathing you can't help it, they come in.*

Substyles, vocabulary and the past achievements of great players become no more than 'influences', inner musical resources on which jazz musicians can chose to draw. Their status in defining the style is reduced. Just as jazz learners ideally accept their own music background, Ben suggests that the '... very natural organic ...' process within the complex environment of jazz should be 'allowed' to develop. As in the previous chapter, his language is focused on 'allowing' rather than intervening to assert a particular view of jazz.

Ben is also critical of the way in which record companies and other external institutions impose the agendas of Marsalis and others on us. His ideal environment for music-making is supportive, nurturing and feeding, and he goes on to discuss how early exposure to record company success can lead to pressure on the individual to conform. In this way, musicians can lose this sense of who they are (B66k, full text in Data Appendix):

66.k) Ben: ... it's bad for one person to be exposed too early ... [they] get all the limelight and then have this heavy burden, of people expecting them to be brilliant all the time ..., but my God, you soon lose it if you're not being nurtured properly, and if ... there isn't a healthy atmosphere of other players around, of other creative music happening ... they all have slightly different emphases and concerns and all that, and they all feed each other ...

66.l) So from an educational point of view, that also applies, you know, that people have all these different emphases, and the point for me is to try and set up a situation in which they can begin to work through their own influences and start exploring their own musical personality and make-up.

Corbett (1997) also identifies the problems for working bands in the UK of record company 'input', for example in the company 'suggestion' once a recording is proposed that better known players replace unknowns in the bands of newly signed musicians. Corbett also goes on to identify a pressure within many record companies for musical consistency rather than development and growth within their artist portfolio. As a result, he argues the repertoire and performances of players signed to major labels can lack evolution and freshness and ' ... the vivacity and fascination of jazz quickly drains out of the system when the incentive to change, grow and learn is lost' (35).

Ben's 'natural' and 'healthy atmosphere' of real world jazz is characterised by non-prescriptive plurality, acceptance, of allowing yourself to be fed by others. For him, substyles and vocabularies are ideally in free interaction, away from the constraints of the critical canon or the commercial pressure to repeat past successes rather than to move on. The primary goal of Ben's jazz education becomes this healthy nurturing of the inner personal growth of learners, by allowing them to externalise their influences in this way. No 'jazz' repertoire is prescribed, then, in his ideal educational jazz, and educators should not impose their own canonical agendas. Instead they 'set up a situation where they [learners]

can begin to work through their own influences'. The learner brings their own real world 'influences' to the learning and 'works through' them, growing and changing until they reach self-awareness. Ben finds this hard to achieve in practice, as we saw in earlier data on his varying teaching repertoires (Chapter IV, pages 113-115.), and in his use on some occasions of 'Bb jazz'. In this light, much of his data can be seen as the result of a tension between these two very different approaches. One defines jazz principally as a knowledge to be learnt, and the other sees it as a journey of personal growth and self-knowledge through music-making and self-expression.

While Ben sees the function of jazz education as 'accepting your influences', Carol uses a more active verb, when she talks of 'breaking through' ... 'your past experiences' to enable the learner musician to 'stay present with the moment':

> *392.e) Carol: ... when you improvise ..., you tend to rely on things you've experienced in the past ... just through not being able to stay present with the moment, you'll go back a couple of steps to something that you have actually experienced ... so if somebody tends to go into funk solo a lot, then they'll start going funky ... whereas if they know a lot more than that, they may not. So your past experiences can actually be a pain in the butt if you don't break through those ...*

Ben talks of 'influences' and Carol of 'past experiences', while Andy calls this inner memory 'a corpus of knowledge' which 'has to be got rid of' (A96, see next page). For Andy, however, students should not accurately reproduce such a 'corpus of knowledge'. Instead, they should use such vocabulary as what he calls a 'subconscious stylistic type':

> *278. Andy: ... If you're listening to ... say, Kind of Blue, Miles Davis or something like that ... they should take it in as a feeling, almost a subconscious stylistic type, which they can use or not ... go away and play, but don't copy it, you know, ...*

Frank puts the same idea a different way:

302. Frank: I encourage them to steal. But if you're going to steal ... don't just steal it and use it as it is, you take it apart, and see ...

304. Frank: ... why you liked, why you wanted to steal it, you know. And then put it back together in another way. So you could take a line, and take the notes and see why they work, and then jumble them up and use the same notes, but it'd have a whole other meaning.

Even for Frank, stickler for the 'tradition', the learner jazz musician must 'put it back together in another way', or what Dave earlier calls 'interpret the melody differently' (see page 94). Andy goes on to describe the way in which learners memorise phrases, and so develop what he calls a 'dynamic library':

96.a) Andy: Yeah, well, I think it's very similar to the way in which art students learn. For some reason, people in jazz seem to think that they have this basic, unique talent, but in actual fact they don't realise they've been got at by listening to generations of music even before they start as players, so they already have, if you like, a corpus of knowledge which has to be got rid of. So the - if you're gonna be a ... I mean, there's three things that I see, which you've probably heard me say before, as being necessary to playing jazz. The first thing is pitch control, the next thing is a memory, because you've got remember what you're discussing, but the third thing is what I call a dynamic library, a library of phrases and rhythms which are unique to you because you select and reject all the time that you're getting this stuff to assemble.

96.b) And of course, it's very similar to the way in which children learn language in that you take in the stuff that you like and you reject the stuff that you don't like, and it combines inside the subconscious mind so that you actually ... it never comes out ...

when it's regurgitated, it doesn't come out exactly the same way that you learn it.

His account of the learning process in jazz at 96b contains the elements of 'take in', 'reject' and 'combine inside the subconscious mind'. As with the others, the individual interacts with their external environment, and the end result is not an exact copy but a more personal expression of the inner individual - 'it doesn't come out exactly the same way that you learn it'. The learner-musician's jazz vocabulary is 'dynamic' and develops and changes with their musical experiences throughout their life. This recombining of existing ideas in new ways is also explored by Koestler (1964, 1976), who finds what he calls 'bisociation' at work in many areas of human behaviour.

In the example below, Ben uses the different term 'unpeel' for Andy's process of 'take in', 'reject' and 'recombine'. For Ben, rather as in Swanwick and Tillman's (1986) spiral of musical development, learners develop in a linear fashion, but musical learning can also be seen as a circular process. As the onion unpeels, they become more and more themselves through learning and then revisiting a set of material, rejecting what they have no need for and recombining the rest. In the process, learners should actively endeavour to put themselves in new learning environments as Miles Davis did, because it 'knocks their corners off':

127. Ben: ... a lot of jazz education or development or whatever is self-education, and someone like Miles was very good at being able to surround himself with players that did slightly different things ... and he would put himself in this new situation to gain something himself, to bring out another side of his playing, or, which happened more often than not, is to actually get more to the centre of what he was by putting himself in a drastically different situation. It actually knocks the corners off, to ... it unpeeled him more, so he was getting more essentially down to what was him, you know.

Liebman (1988) uses a related idea to Andy's 'dynamic library', which he calls the 'body of personal *expressive devices*', [his italics]. These are a set of personal phrases and also nuances of phrasing, articulation, intonation and dynamics which 'give personality' to the playing. As individuals interact with other players, they gradually develop their own vocabulary by choosing the parts of the music that suit them as individuals in a process of musical growth. He divides this process into three phases, each characterised by a more mature level of self-awareness and individual control over the vocabulary.

All of these data indicate a consensus in the interviews, that learning vocabulary by rote is merely what Eric calls a 'means to an end'. The 'end' of learning such vocabulary is self-expression. No good jazz musician can merely play stylistically, without individuality, because if they do, this journey of growth is not evident in the music. Ben calls this playing with individuality to 'inflect' (B131c) and we also saw Dave discussing the need to 'interpret differently' (D250a) in his earlier discussion of the difference between pop music and fusion. For Dave, improvising at the drums is continually about finding material that will 'embellish' (D86c, D111d, D131c) or 'complement' (D105b, D192d, D202b) the existing structure or tune in personal ways. The material concerned is specifically jazz-like because musical features in it demonstrate a process of growth and change through interaction. Andy's library is 'dynamic', and learning never stops because the musical process remains fresh and 'in the moment'. We can hear jazz musicians continually refining Leibman's 'personal expressive devices', and improvising in jazz is defined as a continuous process of education through memorising, rejecting and recombining.

There was a striking lack of prescriptiveness in this data, which contrasts strongly with the canonical tendencies found in earlier chapters, and this has implications for the nature of teaching and learning. A strongly student-centred approach to repertoire is put forward, which gives the musician control over their own learning and over their own definition of a jazz style that is in any case also

'dynamic' and changing. The past is also much less important, and is in some senses not important at all. The 'openness' of previous chapters is revealed as having its origins in the space left in jazz for the individual musician to fill with their own contribution to the music-making. Without such 'openness', self-awareness cannot develop, and the process of learning and growing through unpeeling cannot take place. A lack of openness leads not only to poor learning, then, but also to unstylish music-making.

Searching, unpeeling and breaking boundaries in data on Jarrett and Davis

Personal growth in jazz was often defined in the data through discussion of jazz musicians who have become role models, and whose lives have come to symbolise these ideals. Keith Jarrett and Miles Davis were the two musicians most mentioned. and for both, the aim is to be 'playing a searching kind of music' (Davis, 1989: 262), to be 'cutting edge' (261). This search transfers from the inner individual to the outer style definition too. For example, when Davis moves into fusion in the latter part of the 1960s, Carr (1984) sees Davis' personal growth as part of a drive to move jazz on into new areas and to re-inforce its links with African American music and with a wider audience. Giddins too describes Davis as 'a terribly conscientious avant-gardist, continuously remaking jazz in his own image' (Giddins, 1981: 59). However, others such as Freddie Hubbard, (in Feather, 1976: 37-46) see him as a 'spoilt kid', who had 'gone off in a strange direction' (45) and see his pre-1960s work as purer and more innovative. Along similar lines, Walser (in Gabbard, 1995) also argues with Brofsky and Cole's uncritical account of Davis' *My Funny Valentine* (1964), because they conveniently ignore various cracks, splits and other problematic corners, and instead discuss the idealistically clean text of a 'master'. Walser suggests such problematic corners are evidence of the inner 'searching' that is characteristic of great jazz performers and performances. Tumlinson's views concerning the

misunderstanding of Miles' fusion period by critics concerned to uphold canonical standards are along similar lines (see Chapter II, page 21.).

Jarrett talks of preventing the inner self from 'crystallising' by playing 'without an anchor' or stylistic preconception because 'that's where real art begins'. In a 1981 interview, he observes, 'You never really arrive, and if you do arrive, then why the hell do you have the rest of your life?' (Seaker, Lehnert and Shaw, October 1981: 41). Like Davis, this journey of growth in his playing has inspired criticism as well as praise, particularly when he has explored the foreign territory of classical music. Recent classical performances have encompassed recordings of Bach, Shostakovitch, Handel and Mozart (Rockwell, 1992: 40; Solomon, 1997). After mixed reviews for his earlier Bach *48 Preludes and Fugues*, Jarrett's 1992 Shostakovitch recording was described in a New York Times review as having 'finally staked an indisputable claim to distinction in the realm of classical music' (Rockwell, 1992: 40). In 1995, an even better received set of recordings emerged (Solomon, 1997) including Handel *Suites for Keyboard* and Mozart *Piano Concerto No. 23*. The same qualities of exploration and unpredictability are also criticised in his jazz. Trzaskowski, in Jazz Forum (1992), says the inclusion of some funk pieces on the Tribute album 'breaks the theme, style and mood' (p39-40), clearly expecting a more consistent approach. Along with other critics, he finds Jarrett's grunting and other vocal sounds, his 'suffering and vomiting' (39-40) distracting, rather than enhancing the communication of self-expression.

Jost (1981) indicates that the free movement in jazz was also an important location for this searching. He argues that musicians such as Don Cherry, Archie Shepp, Ornette Coleman and Eric Dolphy were searching for new 'autonomous musical' jazz language, and that critics and audiences ignored these purely musical aspects of their work because of a 'sociologising' emphasis in the political and socio-cultural background of the free movement (Jost, 1981: Introduction). This quotation, taken from free musician Steve Lacey in Derek Bailey (1992), expresses the same need for 'searching' well:

'For me, that's where the music always has to be - on the edge - in between the known and the unknown, and you have to keep pushing it towards the unknown otherwise it and you die.' (54).

while a recent obituary of Don Cherry, another free musician, said:

'Cherry was a musician who valued genuine exploration and musical communication over empty virtuosity... ' '(Downbeat, January 1996: 13)

The searching idea appears as valuable in the interviews too, firstly as 'risk-taking' and secondly as 'breaking the boundaries'. Andy divides jazz musicians into two kinds, woodshedders and risk-takers, and enjoys particularly those who 'attempt something':

106.a) Andy: ... I think there are two types of jazz player. There's ... those that wood-shed phrases and actually stick them into any kind of context, and you sometimes find musical athletes ... who do this sort of stuff, so there's a change, and out comes that phrase. The younger they are, the more obvious these phrases will be, so you will actually hear them dropping in stuff which they're currently woodshedding.

106.b) The other kind of player is somebody that takes a chance, the risk-takers, and I think they're the ones that I'm really interested in - I'm one myself. I'd rather somebody attempt something and come unstuck so they, for instance, they may be trying to thread a rhythmic device or a melodic device through an ascending passage through a descending sequence of harmonies, and when they're screaming out the top, I cheer for them [laughs]...

Frank's description of the playing of his hero Coltrane and then of Miles Davis defines his highest level of playing as that of 'breaking the boundaries':

189. Frank: With that kind of ... boldness ... It was almost being arrogant in a sense, but it wasn't, you know. He was just playing what he felt ... But it was like, damn, you know, how could you do that, you know?! But he was just brilliant. He was just breaking the boundaries ...

For Carol, jazz is also about the learner developing their individuality by breaking personal and musical boundaries:

495.a) Carol: ... we are not trying to turn out replicas ... musicians who copy, lock, stock and barrel what everyone else does ... there's no point in that.

495.b) ... each student is a unique individual human being which is ... unlike any other ... however, if they assimilate different languages and ideas, but still remain in touch with what <u>they</u> want to say, ... then you're still going to end up with a student who is individual ... unique, and encouraging of breaking of boundaries.

Liebman suggests the underlying goal in jazz is personal liberation, what he calls getting 'beyond yourself':

> ... it's up to you to find your way but there is definitely a need for artists to get beyond themselves ... The point is to stretch beyond the point that you would normally go. And that liberating experience is something that the artist has that the ordinary person doesn't ... (Liebman, in Fisher, 1993: 43-4)

To summarise, data on Jarrett and Davis is consistent with that of the interviews in identifying the definition of a process in jazz whereby jazz learner-musicians gradually 'unpeel' (B127), and achieve self-knowledge and thus self-realisation. This growth is defined using terms including 'searching', 'going beyond yourself', 'suffering and vomiting', 'taking risks', 'breaking boundaries' and aiming for the 'liberating experience'.

More openness; following impulse; strong intent; blockages and self-censorship

Interviewees were all asked about the process of improvisation, and this yielded some fascinating responses from some interviewees, many of which concerned a need for what Carol again called 'openness'. Carol sees successful improvising as requiring the improviser to 'remain open to everything that's going on', both to your own inner impulses and also those of others around you as an improviser:

> *392.c) Carol: ... if you're not careful, you can shut down quite easily when you're improvising ... you don't actually remain open to everything that's going on. And that's a challenge, so people shut their eyes and off they go ... into oblivion really ... regardless of what's going on behind them or around them ...*
>
> *392.d) ... somewhere from inside, you follow an impulse which ... can be conscious, you can actually decide beforehand if you want to explore a particular area ... you can make that decision and then see what happens, or it can be completely open, so that it's never specified until it happens. ...then you follow your impulse through, or you follow the process through to the end of your statement ...*

Although the word itself is not used, Ben echoes this same need for openness in his analogy between improvisation and bird-watching, an inner openness which allows 'the unconscious thing to come through':

> *107.b) Ben: ... by learning how to consciously manipulate your materials, you are also creating the space which allows the unconscious thing to come through ... [my UK jazz musician friend] has a phrase for it, as a wildlife photographer, which is that you can't force that bird or that beast to appear, you have to wait for it; but as soon as it does appear, you have all your techniques together, your camera, and the way that you frame the shot, and all that, which you can do [clicks fingers] like that, really*

quick so that you're in to it, seize the moment and then you've got your shot ... because the animal's gone straight away. And you can't trap the animal, because that changes it, you know ... that's a really useful image, I think ...

For Ben and Carol, then, jazz improvisation requires the ability to 'create the space' to let ideas come through. Letting them come through requires all the openness and flexibility of previous chapters. Past musical experiences and learning are in the end only preparation for the moment when the bird appears, and at that moment, a reliance on past vocabulary is distracting and therefore actively unhelpful.

Both these examples emphasise the way in which the improviser works at a number of levels simultaneously. The player is 'allowing' the impulse, but there is a balance to be struck between the need to work 'instinctually' or 'letting be' and the need to develop a more critical and consciously pro-active awareness of one's own practice:

56. d) Carol: ... I'm still an instinctual musician, I still don't necessarily analyse everything I hear, or understand everything I hear, I just let be, you know, very much ... and I have to still encourage myself to be more aware in a critical way, because my tendency is not to do it ...

Malcom Ross (1974: 109) introduces a similar model of the impulse being realised in a 'resolved form' or 'gestalt'. He gives examples of forms elsewhere in the performing arts, where the gestalt is unresolved due to unhelpful conscious interventions of various kinds.

Carol's description of free musicians and free styles indicates that 'intent', as distinct from self-indulgence, is the feature to look for, and is the result of being 'in the moment':

C388.: ... this ability to be in the moment and performing ... is interesting, ... this thing about: you can be self-indulgent or

experimenting with sound which is different from being within a performing context, ... and I think ... [jazz musician 1] and [jazz musician 2] together anyway seem to be able to be in that moment and produce the intent really strongly in what they are doing, and be able to move, and go with the impulses rather than censoring them before they even come out, so ... I mean, obviously there must be some censorship going on, on some level ...

This can lead to too little or too much self-censorship, and control of self-censorship is clearly a jazz skill. Soon after, she adds:

403. Charlie: ... Is it possible to assess good and bad in improvisations?

404. Carol: It's quite difficult, if you just see each student as a one off, so if you had twenty students to look at, I mean obviously you can judge technical ability, mastery of instrument, expression of ideas, yes, you can say whether they're more satisfying or not, ... but again it depends on the player's intent, I mean it's ... am I convinced or am I not convinced, really, by a performance. Even someone with small technical ability can convince me, with their intent.

If 'intent' is in place and the impulse is followed through because openness has been achieved, then other aspects of the person's playing, including technical skill, become less significant. The performance becomes valuable for being 'convincing', somehow coherent and expressive because it is an open and truthful expression of the 'intent' of person at that moment.

Liebman (1988) talks in similar ways of the need to 'keep open and receptive so that anything that occurs either consciously or unconsciously can be included or at least not come as a surprise ... living fully in the moment' (8). He finally identifies an 'ideal mental state ... of relaxed intensity ...' which '... enables the mind to be open and flexible as well as allowing the body to execute technique

gracefully' (8). All of this allows the musician to use their intuition, which he argues 'has to be trusted at times, especially for the artist, whose goal is to constantly strengthen the intuitive faculties at work during the creative process' (6). Players should avoid the dangers of 'putting on a show' where 'the language may be jazz-like but the spirit is not' (39). Carol calls this being 'self-indulgent' and 'experimenting with sound' above.

Inner inhibitions or 'blockages' can also prevent improvisers from playing well. In this extract Carol explains that at one stage of her musical development, a physical tension was causing a 'blockage' in her breathing and thus in her improvising:

> *98.a) Carol: I ... I brace myself. I breathe and then I brace myself and then I sing. And there's this ... this bracing in the middle, which is totally unnecessary, but it's a sort of blockage point of tension in what I do. ... For me, I don't breathe in, and I just give it all away. You know, so everything that's mirrored in my singing technique is mirrored in my life.*

Elsewhere she extends the 'blockage' idea further, finding that technical blockages can have subconscious personal or emotional origins. Work Carol did with one teacher was clearly helpful in unblocking on several levels at once:

> *86.a) Carol: ... I think ... there are areas of your voice, timbral areas or pitch areas that you can't use, they're often loaded with emotional significance, not always but sometimes. Either the fact that you've never used them before, so you think you can't, or there's actually an emotional baggage around that noise, which is why when you break through those, you actually release much more than just the voice ...*
>
> *86.b) And her way of teaching was very much about accepting ... 1) accepting the voice I had and 2) encouraging me to go into those areas ...*

Again the terms 'accept' and 'release' crop up along with Carol's 'breaking through' - the aim is to 'let the voice out', not teach to sing 'properly' by defining a particular way of singing. The primary need is for the learner to accept and release their own voice, and both technique and the language of the musical style are secondary. Acceptance of and release of self, the pre-requisites of growth, come from inside the learner, and not from an outside educator.

Carol continues by making a connection with Alexander technique. She discusses the problem of blockages caused by the learner 'bolting on' techniques, and suggests learners should become aware of physical and mental habits and tensions (Leibowitz and Connington, 1991: 44ff) which cause 'inhibition':

> *256. Carol: ... there are different ways of dealing with voice or teaching progression ... in terms of Alexander Technique and what have you, they are strongly against you bolting on 'techniques' in inverted commas, in order for you to find your voice. It's actually about taking things away to allow the voice to come. ... it's more a kind of an external tacking-on thing that's happened in order to try and manipulate the voice, as opposed to relying on the natural structure and form that's already there ... which works wonderfully because the body is made to sing ...*

Green and Gallwey (1986) also have a theory of 'inhibition'. They use the concept of two inner selves: Self 1 where 'doubts, fear, suggestions, corrections and concepts' (103) are located, and Self 2, our 'vast reservoir of potential' (28). In their terms, Self 1 can block Self 2 and musicians must learn to become 'self' aware, trust themselves and 'let go' (1986: 102-24). They use similar language to Carol here, of 'allow the voice to come' and 'relying on the natural structure'.

Frank, the staunchest believer in the importance of the 'tradition', also implies that blockages which 'stifle creativity' can be caused by pre-learnt vocabulary, technical structures and other 'preconceived ideas' of various kinds:

133. Frank: ... I tend to steer my students away from licks and patterns, because that sort of like stifles your own creativity ... because it allows you to ... to rely on preconceived ideas, you know, as opposed to letting your mind wander ... within the changes ... you come up with your own ideas ...

Carol calls this 'being too mechanical in your methodology':

392.b) Carol: ... you become too mechanical in your methodology ... there are mechanics of learning to doing certain things which we just talked about ... and eventually I think you have to let go of them, to actually be able to improvise honestly...

The aim, then, is to 'improvise honestly' by 'letting go' of the 'mechanics of learning'.

The limitations of defining oneself as a jazz musician

All of the interviewees were accepted by the jazz community as jazz musicians and educators, conducted jazz workshops and classes, had devoted their lives to jazz and spoke about little else. Yet surprisingly the interviewees consistently found it hard to identify themselves as 'jazz musicians'. As the culmination of this chapter on openness through growth and self-knowledge, the next section examines data on this phenomenon, taking each interviewee in turn. This need to avoid the limitations of style labels further supports the general finding of a need for openness and personal growth in these interviewees' definitions of jazz, and of a discomfort with strongly defined style boundaries and labels of any kind.

Here, for example, is Carol. After a year on a jazz course and several before in a 'fairly crap to mediocre jazz band', she still finds it hard to define herself as a jazz musician:

181. Carol: ... I think if I hadn't been to [conservatoire], I would have continued to have sung in a fairly crap-to-mediocre

jazz band. I wouldn't have known how to further my own musical ideas, I wouldn't have had the confidence to do it, the exposure to the language.

182. Charlie: Would you have described yourself as a jazz musician before it?

183. Carol: No. I was saying I was jazz, but I really didn't know what I was talking about ... [laughs] ... I mean I was singing jazz repertoire ... but I hadn't got a clue ... really.

184. Charlie: ... Would you call yourself a jazz musician after you'd done it?

185. Carol: Well, the honest answer is I actually don't know.

186. Charlie: Right.

187.a) Carol: I think some people on the course feel completely happy within the jazz idiom, you know ... I've always had a very broad, eclectic approach to the music I like, and therefore I hadn't been searching, I wasn't searching for some utopian ... or fitting into a niche, I don't fit necessarily into one area. I mean jazz is a bloody wide area ... I could but it depends what you mean.

'Jazz is a bloody wide area' and 'it depends what you mean' by jazz - Carol is not being evasive, and seems genuinely not to know whether to call herself a jazz musician. Her personal approach is 'eclectic' (C187a) and fusion-based, and she goes on to describe her own project as based on elements of Hindustani classical music, 'bass-driven funk', 'folk stuff', Latin rhythm dance stuff' and jazz waltz ... 'it's all of those things ... with the voice central' (260). For Carol, being a jazz musician is also about learning to grow, to 'further your own musical ideas' and

to develop the 'confidence' to do so. She feels happier defining herself as a 'musician who improvises', because it gives her the freedom she needs and there is less pressure to conform to the style definitions of others.

At the same time, two other definitions are present, even in this short extract. First she calls herself a jazz musician who 'sang jazz repertoire' early in her career in a 'crap to mediocre jazz band', and in this phase was clearly doing an utterly different kind of music than she does now. These earlier performances she now rejects as jazz, rather as Frank did in his rejection of *Earth, Wind and Fire* (Chapter IV, page 91.). Second, on her course, she learnt that she 'hadn't got a clue' at that early stage, because she had not had enough 'exposure to the language' for others to call her a jazz musician. That 'language' is the 'language' of mainstream educational jazz, including bebop and hardbop, which she discusses elsewhere and has influenced her work, however 'eclectic'. She describes, for example, how jazz has certain rhythmic and harmonic peculiarities and requires her to scat over changes. She also admits that despite her 'eclecticism', many of her tunes have the head-solo-head format that has its origins in this mainstream. This mainstream 'head-solo-head' jazz is neither 'eclectic', nor is it the jazz of the 'crap to mediocre jazz band'. Her problem, then, is to decide where to position herself in relation to these three co-existing definitions: 'eclectic', 'head-solo-head' and 'crap to mediocre'. In the end she defines herself as eclectic - jazz is more than simply 'singing jazz repertoire' and 'exposure to the language' - but this means she is unsure if she can qualify as a jazz musician to those who define jazz in other ways.

This data also suggests a relationship between real world jazz and jazz in education. As a learner, Carol's exposure to mainstream jazz skills in education gave her an underlying lack of confidence as a scat singer, improvising over bebop and hardbop changes in the real world, which contributes to the difficulties of self-definition that she articulates. While she confidently asserts a deeply held set of definitions of jazz as 'eclectic', another part of her remains unconvinced

that she is a proper jazz musician, because she lacks both the skills and the inclination to sing in these mainstream ways. Mainstream and more recreative educational definitions deriving from her days as a jazz learner continue to have considerable power, and these prevent her from being able to define herself comfortably as a jazz musician in the real world. They also point to tensions between real world and educational jazz, in relation to which Carol finds it hard to maintain a consistent position.

Dave has similar problems of self-definition. In data used earlier (D68a, see page 94.) we saw how he prefers to see himself as a South African musician, who is not called to play repetitive patterns, and who tries always to beautify and personalise the music he plays. He continues:

> *68.b) Dave: So perhaps, if that is what makes one a jazz musician, then be it so, but, ... I think the term ... 'jazz' is quite limiting because if you talk to the layman in the street ... you can walk from here to the end of my block, meet three people and ask them about jazz, and everybody's gonna have a different story.*

Like Carol he finds the term 'jazz' 'limiting'. Like Carol too, he implies a number of definitions co-exist, this time belonging to different audiences, and what 'the layman on the street' sees as jazz is not open enough for him. He then goes on to discuss the substyles covered in the bebop and fusions chapter earlier. He mentions New Orleans jazz, which has its own 'essence, and textures and colours and beauty in the way of expression,' (D68b), while '... other people would regard jazz as only John Coltrane and Miles Davis, and the bop era with Dizzy Gillespie and all that kind of stuff ...' Then he returns to the theme of these views as 'limiting':

> *68.c) Dave: And yet all of that, I mean in my view, is limiting, because you limit yourself by placing the music in such categories. I think jazz would be more, I mean ... expression of ... the skilled or even the unskilled musician in giving ... his truest and most heartfelt expression musically ... I would rather like to think of that*

as jazz so ... even if you want to turn ... folk music [into jazz?] ... that's why I say, I can't put any limitation ... I don't like to think of ... you have the categories, but it's hard for me ... to define what they are.

If you 'place the music in such categories', he argues, you limit yourself. In the end, he returns to his own definition of jazz, as based around improvising over changes and interpreting melodies beautifully, skilfully and differently than they were first conceived. No repertoire is prescribed, and instead, Dave, like Peretti (see page 129. above), treats all music as 'folk music' and values the best music as imbued with 'true' and 'heartfelt' expression (68b). His 'essence' concept is in a sense his solution to the clearly difficult problem of defining jazz.

For Ben, we know from earlier chapters that jazz is equally eclectic, complex and open. (see especially B111a-e, in Data Appendix). He never discusses himself as a jazz musician, but we can summarise his position by saying jazz is not about particular ethnicity, nor is it about sounding like any particular individual musician. Instead jazz is a 'space in which everybody is talking to each other'.

Even in the 1950s, Andy says jazz changed 'a fantastic amount':

31.f) Andy: so you've got, er ... and it also seemed like jazz itself was changing a fantastic amount, because one ... you'd get new Charlie Parker records out, say, one week, and next week you'd get a record of the new MJQ or the new Gerry Mulligan Quartet or, you know ... or some of those West Coast bands ... it seemed like the stuff was being thrown out all the time ...

and faced with the same question, he too avoids defining jazz too definitively as a separate style, instead falling back on his position that jazz and classical music are unified and defining himself as a 'musician who specialises in jazz':

120.b) Andy: ... I don't think of myself as a jazz musician ... <u>rather</u> as a musician who specialises in jazz. And I think all these influences should be reflected in one's work, you know.

130. Andy: No, I don't think there's any division [between jazz and classical music]. I find the big fault is actually in comparing musicians of both types of music, is to compare players. I think that's probably wrong. I think that, really, that the jazz musicians are composers, and they should be compared with composers, rather than with interpreters, if you see what I'm trying to say, ...

Frank has less of a problem defining himself as a jazz musician, but, as we have seen, still incorporates elements from other styles like funk and soul under that heading.

The pattern here is of a general discomfort with the term 'jazz'. None embrace it wholeheartedly, and each interviewee has found ways of taking up carefully poised positions in relation to the various definitions of jazz that present themselves. They find locating themselves in relation to such a range of definitions to be both personally and professionally tricky. All have in common a need for openness and personal growth in jazz for which there is so much evidence above. Ben and Dave particularly seem to resist defining any set of jazz features that are stylistically limiting or based in historical or ethnic narratives. Ben resists bebop, methods such as Aebersold, and the Marsalis/Collier school of jazz criticism. For Dave, resistance to such definitions seems to stem from his experience of apartheid and a deeply held belief that any ethnic or other boundaries are 'limiting'. Andy and Eric are unifiers, concerned to emphasise jazz's relationship with classical music and the development of 'musicians', who have a rich understanding of both jazz and classical styles and skills. We explore this further in Chapter VIII. Carol's definition is the most eclectic and personal of them all.

Summary and discussion of findings

As in previous chapters, the concept of what the interviewees call 'openness' is defined in this data as a central feature of real world jazz playing and of the educational process. This time 'openness' occurs as an inner state of mind, as well as being expressed through the musical material used. Inhibitions and blockages to such openness are defined as being outside the learner. Blockages are created by being too 'mechanical in your methodology', by learnt physical techniques that 'inhibit', and by other kinds of physical, educational and, for Carol, emotional limitations. They are seen as 'bolted on' (C256) techniques, 'Self 1' blockages (Green and Gallwey), 'preconceived ideas' (F133), 'mechanical' (C392) or 'out of boxes' (E273). To avoid 'blockages' of this kind, learners should 'allow' their natural selves to emerge, to 'accept' and 'release' the self, because this enables them to improvise 'honestly' and 'truthfully'. Ideally, jazz musicians live fully 'in the moment' when they improvise and keep open and receptive. They respond both to the playing of others in the improvising and also to inner impulses without inhibition, so that 'intent' and 'truthfulness' are maintained. The ideal is Carol's 'freedom of choice', Leibman's 'personal liberation' and not relying on 'preconceived ideas', such as those outlined in earlier chapters.

What does this tell us about the view of the educational knowledge of jazz and about the teaching and learning presented here? Clearly certain kinds of knowledge, learning strategy and outcome are seen as appropriate. The main 'knowledge' of this approach is formed in the 'dynamic library', which belongs to the learner and over which they have control. Yet knowledge of self is also as important as knowledge of external influences. The aim is not to reach any particular educational goal or to achieve mastery of a repertoire, but to become more 'yourself' through a circular process of selecting, reject and recombining, or what Ben calls unpeeling. This makes comparative assessment extremely difficult, and for some inappropriate. In this view of jazz, learning is

conceptualised in terms that make it hard and even irrelevant to define specific outcomes and tasks at all. For some educators, no repertoire is ideally to be prescribed, so that 'natural' and 'organic' processes of fusion and interaction can occur in the classroom. For all, there was a consensus that educators must take a position with regard to the relationship between learning about the musical self and learning about repertoire and other external aspects of jazz knowledge. Finally, placing 'jazz' itself on a curriculum is problematic, since, thanks to on-going processes of self-definition, none of the jazz musicians indicated they were totally prepared to see themselves as jazz musicians.

In the context of the goal of 'true' or 'honest' self-expression, educational outcomes defined by others or defined before the moment are actively damaging to the process of growth towards self-realisation. The emphasis on self-discovery and self-awareness through self-expression implies a learner-educator relationship that is therefore facilitative rather than directive, and which emphasises nurture rather than control. As we shall see, this is supported by data in the next chapter. Improvisation, and indeed education itself, is defined as a process of self-actualisation, through the articulation of inner knowledge. As a result, educational prescriptiveness and intervention are to be actively avoided, to allow musicians and learners to define their own stylistic goals, and so to define themselves. This, paradoxically, is defined as good jazz as well as good jazz learning.

VII

Group interaction: tensions between musician openness and educator control

In this chapter, we examine definitions that establish group interaction and the social practices of music-making as a central part of the musical style of jazz. The processes of personal growth and self-expression identified in the previous chapter are placed into the context of a group interaction, as so often occurs both in music-making and teaching and learning. This conceptual area was much less prominent in the literature, and is one that players and educators have traditionally identified less in their definitions of musical styles. Nevertheless, with the exceptions of those authors identified later in this chapter, it is clear from the interviews and from what writers imply that specific qualities of group interaction play a crucial role both in real world jazz and in jazz in education too. This chapter analyses the substantial number of definitions found relating to the nature, values and organisation of interaction in jazz. Terms describing the nature of such interaction included 'sharing', 'support', and later 'trust'. Musicians were also defined as playing with certain interactive qualities, such as 'selfishness', 'ego' or 'dominance', which prevented them from interacting in the music in ways characteristic of good jazz. All of these qualities were then applied not only to the musicians, but also to their playing. For example, features were identified in the groove, which were defined as embodying such qualities. In all this data, real

world jazz was defined as involving characteristic kinds of interaction in music-making. Qualities of openness and flexibility continue to recur as in previous chapters.

This chapter is also examining teaching and learning in jazz. Interaction in music-making also occurs in teaching and learning contexts, such as lessons, classes and workshops. Those concerned are in role as educators and learners as well as musicians. The second half of this chapter is therefore divided into two sections, both relating to jazz in education. The first concerns what I am calling interaction in music-making, and is the section where differences between interaction in real world and educational jazz are discussed. The second concerns what I am calling interaction in teaching and learning, that is to say interaction that occurs as a function of teaching and learning in jazz. The section on interaction in teaching and learning discusses data on the construction of educational tasks, the roles of educator and learner, and other ways in which the nature of interaction in music-making is affected by its function as a learning context for those involved. As in previous chapters, tensions caused by differences between definitions of interaction in music-making are identified, and the effects of teaching and learning on these aspects of music-making are discussed.

A. Interaction in real world jazz

'Actionality'

Until the work of Berliner (1994) and Monson (1996) appeared, group interaction lacked prominence in the jazz literature and was not much considered. Monson's book (1996) is the only substantial study of jazz specialising in group interaction. Her premise is that while individual musicians negotiate a path through a chord sequence, a groove or other musical structure, they are also negotiating an equally

important path in relation to the playing of the other musicians in the band. This negotiation occurs by ear moment by moment, and is audible in the ways in which musicians respond to changes in each other's playing in the course of a performance. Monson's interviewees often described the music in ways that reflected this emphasis on interaction, and the same kinds of description were found in interviewees' accounts here.

Earlier writers have also referred to this interactive aspect of real world jazz, though the ways in which the music is affected are rarely identified in detail. Williams (1970) talks of jazz as a music which not only 'exalts the individual to find his own way' but also 'places him in a fundamental and necessary co-operation with his fellows' (15). Lewis (1987: 191ff) identifies 'conventions and constraints' within musical groups in professional situations, while Bastien and Hostager (1991), in a study involving video analysis of performances, describe jazz as a social psychological event. Using essentialist ethnic labels of the sort discussed in Chapter V, Chernoff (1979) sees music as reflecting the 'community foundation' of African society, which is founded on the principle that 'individuality must be related to participation' (166), and excludes the 'by heart' individual in African society, who acts merely at random and without purpose.

A few writers indicate that such moment by moment co-operative interaction by musicians changes the way in which the processes involved should be defined. Important musical decisions are taken in performance, through group improvising, which can affect features as fundamental as length, pacing, dynamics and intensity. These decisions are regulated by the organisation of the interaction of the group rather than by a composer. Monson, the major thinker in this area, calls this phenomenon the 'actionality' of jazz, and goes on to analyse in detail how these moment by moment interactions between jazz musicians, often of great subtlety, can influence the music at a variety of levels. Gabbard also argues that the analysis of jazz improvisations should involve different or at least additional procedures to those used to analyse compositions (Gabbard, 1993: 80,

quoted in full in Chapter VIII, page 236.). Monson supports this, suggesting that, rather than being seen as 'intended' compositions held together by some kind of organic unity, many jazz performances should instead be analysed in terms of the ways in which musicians negotiate their way through the musical form as a team. For Berliner, too, the 'collective conversation' of the music and the 'negotiation of a shared sense of the beat' (1994: 349) are central to jazz, and the group dynamic has a crucial role in shaping the 'larger performance' (368). The resulting performance reflects the complex interplays both between the material used and the improvised elements of the performance and between the various musicians involved, in what he calls an 'ongoing interplay between Collective Improvisation and Precomposition' (383, caps. sic).

Monson's 'actionality' concept is also echoed in Marsalis' (1986: 131) account of Louis Armstrong as 'this man who stood up there and *improvised* music that made perfect sense, that expressed intellect and emotion in *action*' (131) [his italics]. Gennari also separates jazz as an 'oral performative medium' from what he calls 'Modernist discourse' as follows:

> ...the Modernist discourse, with its reduction of the process of art to self-contained products ..., has discouraged or even pre-empted a full reckoning with the meanings of those artists and art works which it has chosen to embrace ... [that is to say that] ... jazz operates as an oral, performative medium whose meanings manifest themselves in the realm of social discourse and action (1993: 72)

We focus here on jazz as a set of social practices, then, rather than as 'self-contained product'.

Features of interaction in real world jazz

We turn now to the examination of terms used to define the features of group interaction in music-making. These included 'ego', 'dominance', 'sharing', feeling comfortable' with other musicians, 'getting close' to them in the music-making; 'complementing', blending' and 'supporting'.

'Ego' was one negative feature of players, which was seen as affecting the interaction and became a feature of the music too. Here Dave discusses the sound of a particular British jazz musician:

> *127.b) Dave: ... I would never call [famous British saxophone player] to play in my band, although I love his playing ... I would go and play in <u>his</u> band, but I don't need [famous British saxophone player] and his kind of sound in my band, simply because he's not sympathetic, or I don't think that his approach has anything to do with what ... kind of music that I play ...*

Dave is vague, but Carol mentions him too, and is more direct:

> *227. Charlie: ... are there things, when you hear it, in other music, or ... players you <u>don't</u> admire, players that actually turn you off.*
>
> *228. Carol: [pause] It sounds crazy ... ego. Hm? Inflated ego.*
>
> *229. Charlie: Hm..*
>
> *230. Carol: I can't be around it, ...you have to 'xxx' [pronounced ex, ex, ex] : [the same famous British saxophone player] gives me a head-ache ...*

Carol sees this kind of 'ego' as a male thing and also associates it with a particular way of improvising and particularly with the 'male-ego saxophone':

> *503.b) Carol: ... it's a whole society ... expression of self ... is not accepted ... so jazz, also being a male-dominated music, ... is*

even more going to have that kind of issue involved in it ... Therefore, the simplicity and emotional quality of voice is not going to be allowed to exist in the same way perhaps that dominance of male-ego saxophone is.

The playing is seen as directly expressing the negative quality of 'dominance' within the band. Instead, she needs to feel that her band is a safe space in which a woman can work, without fear of male control expressed through interaction in music-making.

Elsewhere, she links 'ego' with band members having a 'broad taste in music':

208.b) Carol: They're also musicians who have a very broad taste in music and play other styles, and are particularly interested in folk or Indian. Yeah, so they don't feel they have to be one thing or another in their musical lives, and I get on with them all, which is paramount and none of them have got huge egos, which is also paramount, erm ... really. So that's [band name] and they're ... it's nice that there's another woman in the band, so that it's not male dominated.

It is important to Carol that members don't 'feel they have to be one thing or another'. The dominant 'ego' of one player is to be avoided because it reduces the level of musical flexibility in the group. This dominance affects flexibility not only at the level of player-player interaction, but also in the vocabulary too. Players who 'have a very broad taste in music and play other styles' are particularly desirable because of their stylistic flexibility as well as their personal flexibility too. The one reflects the other in Carol's data, and indicates a need for musicians to facilitate not only their own self-expression but also the self-expression of others in their real world playing. Self-expression is also specifically referred to here as not 'accepted by society', and Carol positions herself and the style as a whole as going against a grain of some kind here.

Andy also mentions 'ego', again reflected in music-making, through being out of tune:

> *218.a) Andy: ... when people rehearse music, they have to realise ... that everything has to be sacrificed on the altar of music, and that none of it reflects on their egos or anything like that, ... that I'm sorry about your ego, but if you're playing sharp then for Christ's sake pull off, or whatever ...*

Eric's response to the question about what he dislikes is remarkably similar to Carol's. His data indicates that 'ego' and 'dominance' are features of jazz playing to which men are also sensitive, and he also defines an interest in 'sharing' and 'playing together' as important:

> *131. Eric: ... the ultimate nightmare rhythm section ... that just don't function together ... working with people who've got huge egos, who are only interested in ... themselves, they're not interested in sharing or anything like that. You know, why bother? ... it's not a competition ... at times it's a joust, you know ... a friendly joust, but you're not ... out there to try and ... demolish somebody, ... you're there to play together and play musically, that's why you practise your [thing?], so you can accomplish that ...*

Dave also mentions 'sharing'. He needs to work with people who listen sensitively - people he feels 'comfortable' with and can 'get close to' in the music:

> *127.c) Dave: ... [band member], for instance, ... he's melodic, ... there's something about him as a person that I can identify with ... we can sit at the same ... we can share things. I like to be able to share ... any kind of feeling that I have. I'd like to get close ... I mean, it's not that I want to get into anyone's head particularly, or I don't want anybody to have any kind of special feeling for ... me and what I do, but I'd like to at least know that I'm very comfortable with some-one ... comfort and an understanding that*

what we're going to do has not only got to do with ... going up there and blowing your ass off and playing all the licks and chops that you know and stuff like that, I can't use musicians like that in my music ...

For Dave, feeling 'comfortable' and 'sharing' are part of the group dynamic of his band, qualities in the group or the individuals he plays with. Again the terms he uses shift directly from words relating to group closeness into 'licks and chops', and indicates that these qualities are directly reflected in features of the music too. He is aiming for a particular jazz-like 'comfort' in the music itself, and it must sound as though the players are comfortable with each other too.

Such 'comfortable'-ness is also necessary in group composition. Dave writes his tunes by ear with his band, inventing musical structures that reflect his own ideas but also the inflections and ideas of other members too. The nature of their interaction is reflected here:

131.a) Dave: ... we'd take a composition, and ... we work out this ... structure ... I started from forming a melody and a bass line, and then going to the piano next and first of all. I have to work out my harmonies and know that ... whoever's going to be the keyboard player ... knows exactly what it is that I want ... sometimes people ... can play chords and I don't even know what they are, and I say, 'Well, that sounds great but it's not what I'm hearing ... and I'd even go to the piano, and put my fingers, rather say ... 'Play that, let me add this note here', and 'can you not play that'.

A pianist with 'ego' or 'dominance' would respond badly to Dave's instructions and the harmonies would be affected, while some-one devoted only to the music and to the team effort of Dave's band would make Dave feel 'comfortable'.

Here is the full range of occasions where Dave uses the term 'complement':

105.b) Dave: ... I have to listen more carefully so that ...what I am doing is complementing this music instead of just carrying it along.

192.d) Dave: ... my approach has to do with establishing first of all the pulse, the movement adhered to the pulse and then everything else that complements that pulse rhythmically ...

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202 b) Dave: ... the other things about ... rhythms where they complement each other, ... which I think is perhaps the core of my teaching ... has to do with melody being rhythm [his emphasis] ... using a melody as a rhythm and then adding other things , ... other melodies to that other melody, but it's also rhythmic, ... which is like, ... complementary rhythm, it's something that complements what's going on.

226.c) Dave: If you are going to play totally improvised music, music that has no, er ... formal structure, ... then ... you are going to have to listen perhaps a lot more to what's going on around you and then be as complementary as you possibly can to those sounds in order to make the improvisation sound like music.

Dave also uses the terms 'blend' and 'support' in ways related to his 'complement' idea:

234. Dave: ... I think perhaps the most important thing in improvising is to know that you are blending with whatever else is going on around you in playing ... that you feel that you are being supported rhythmically and ... structurally by the other instruments ... or perhaps if you are part of a rhythm section ... you are supporting the soloist out there who is improvising, so you have to make him sound good ... you can't just play any old thing or ... take up ... your saxophone and just ... blow into ... the wild beyond and hope that some-one is going to catch up with you ... you have to have it so that ... you are as close to the other

instrumentation as you possibly can be because ... that is what ... beautifies the improvisation.

Frank and Ben echo Dave in their use of the terms 'blend', 'support' and again 'complement':

73.a) Frank: Well, scales and arpeggios and ... just sound production, you know ... intonation ... projection of your sound, you know, ... and things like that ... he [Rollins] would stress those things. And blending with other instruments, you know.

85.a) Ben: Yeah, I mean, this doesn't happen very often because I don't put myself around that much but I don't like people that don't listen, and I do like people that listen and support and complement, or I do ...

For Frank, the group was a crucial element of the learning process in his time with [Sonny Rollins] (see also Chapter IV, page 106.). [Rollins] taught his young apprentices to listen and complement, also 'supporting' them through the music itself:

107. Frank: ... He would do everything that he wanted on [his instrument] you know ... if he wanted you to really open up and climax your solo, he would start like really ... supporting you and pushing you ... it would feel almost like somebody picking you up, you know, ... the way he would play behind you ...

The establishment of trust was a further feature defined by several interviewees:

103.a) Ben: Yeah, well, yeah. I mean, there's a specific thing there which I do with quite a lot of workshop situations ... it does take a little bit of establishment of trust and so on ...

60.c) Carol: ... I wanted to get my own band. I still felt pretty insecure about just playing with anybody and just going to jam

sessions and things like that, and so I wanted to get a band together, which I could feel that I could trust ...

131.a) Dave: ... it has to do with getting deep into ... and having people to trust what I'm trying to ... I also feel I have to trust somebody implicitly, because my methods are very unorthodox ... I mean, I cannot sometimes exactly write down exactly what I want, but I do know what it is that I hear ... so if I can share that, and somebody can embellish that for me, then I find, Great. Now I can work with these musicians.

This cluster of features in the music relate directly to our earlier concepts of openness and flexibility, which continue to recur. All of this careful listening, blending, complementing, trusting and feeling comfortable leads to added opportunities for the music to become more flexible and more open, to go in a range of different directions:

213. Frank: Well, yeah ... I tend to get musicians that I think are open, you know ...

214. Charlie: Open to ...

215. Frank: ... open to different ideas happening on the spur of the moment, that can move with you, you know, as opposed to set in a certain way, and this is the way we do this song so we'll do it this way, and this the only way that we'll do this song, you know ... I want to be able to change the performance as it happens ...

In the best jazz, then, support, trust, sharing, blending and complementing lead to an openness and flexibility which allow the group's music-making to be more adventurous and risky.

Interaction within a groove

I have suggested that features of the interaction are defined as occurring in the music itself. The clearest example of this was the data on the roles of individuals within a groove. All interviewees and writers saw rhythm and 'groove' as central and distinctive features of jazz. I want to digress briefly here to demonstrate how the term 'groove' was used in the data generally, because it informs the later account given of the interaction process.

Asked about what he is trying to teach, Eric sees the groove as 'the only thing that's different' between jazz and classical music:

> *217. Eric: Oh, yeah, it's the groove definitely, that's the beginning for me. ... The only thing that's different for jazz, from any other kind of music is it's rhythm, just the pulse ... the freedom ... so that's what you try and teach ... get them involved in it through clapping and stamping, you know, jumping up and sitting down on the beat, you know, just trying to feel a groove ...*

Eric, like Andy, often defines jazz by pointing to similarities and differences with classical music. He also reinforces the necessity to experience the 'freedom' of the groove in practice, by physically 'feeling' it in the body.

Earlier he contradicts himself with a further reference to the 'groove' of classical music:

> *191. Eric: ... I'm trying to get them to think about music essentially ... in terms of rhythm ... So ... if they come into me, and they're gonna play a little piece by Bach, I want it to go: da-da-dat-daa da-da-tak-at daa[crisp, 3/4] instead of: der-der-dert-der der-der ... [sluggish] You know, I want it to move, groove, I want it to groove ...*

We return to the relationship between jazz and classical music in Chapter VIII. Here Eric defines groove as a feature in music of both styles: first, a regularity in the pulse which allows the listener and player to 'feel the beat'; and second, a particular attention to the clear and subtle articulation central to the rhythmic character of the music. The 3/4 light and shade in the rhythmic phrasing and stresses of a Minuet should be clearly articulated, like the subtleties within the swing of a good jazz trio. In both cases, this enables musicians and listeners to 'feel the beat'.

This data seems to imply that 'groove' is a feature many styles possess, and is not a defining feature only of jazz. However, other data suggest that 'groove' is somehow more prominent or significant in jazz, and that specific features of jazz grooves set them apart from grooves in other styles. For example, Elliot writes:

> the musicians threaten and/or affirm the regularity of the time without destroying it altogether by throwing it off completely or achieving congruity with it (1983: 201)
>
> ... the result is a continuous rhythmic tension - an exquisitely balanced rhythmic activity, an instability within repose - which is the essence of jazz (202).

Within a jazz groove, he identifies firstly elements which express a regular underlying pulse, and secondly elements which change or which challenge that underlying regular pulse within a polyphonic rhythmic texture. These elements are in tension with each other, and interweave in ways that enable the listener not only to feel the beat, but also to feel when a soloist or group member is pulling back or pushing forward against the regular pulse in expressive ways. It is this interaction between the two that Eliot defines as distinctive to jazz.

I want to return now to the groove in the group context, and to the openness and flexibility of interaction with which we ended the previous section. Ben sees this process of openness and flexibility as going on in the rhythmic processes of jazz.

He begins by suggesting that he likes the playing of musicians who play simply or 'state where things are':

> *87.b) Ben: ... I like complex things, ... however I also like ... people to state where things are ... not adumbrate all the time ... and sometimes it's good just to play straight grooves, you start cooking ... it doesn't have to be massively complicated right from the off ... I mean those people can also play very, very simply. And part of the reason why they're so good and you like what they do is because they're just ... just their basic sense of groove is really solid, really nice, and that's how they can phrase around it.*

Ben echoes Elliot here. 'Phrasing around it' and playing simply are both important and in tension with each other - there is room to personalise and take risks, to challenge the regularity of the 'cooking' once a simple groove has been established. Later this group element becomes even clearer, where he discusses 'taking care of the centre'. Here he introduces the idea of members of the group taking it in turns to 'state where things are', while others take risks with the groove:

> *99.b) Ben: And it depends very much on the people you're playing with ... sometimes there are things where the centre of who is taking care of certain parts of the music changes ... there are times when you sense that you've got to state certain things, maybe to do with a complicated rhythm piece or whatever ... and there are times when you can't do it, you're lost, so you're relying on others to do it for you, so you can get back in or whatever ...*

Within an improvisation, members of the group must ideally be flexible and are continually changing roles. Sometimes players are 'stating where things are' and supporting others by keeping the pulse clear, and at others they may be acting as individuals, out on a rhythmic limb. The musician's job, Ben suggests, is to use the space between these two extremes in expressive ways within the group, creating tension and release through degrees of the unexpected. Individuals are involved in a collective process of what Elliot calls 'affirming' the time and

simultaneously of 'threatening' or 'destroying' it. The roles of each within the group interaction as 'affirmers' or 'destroyers' may change from moment by moment. The trust, support and complementing facilitate openness and flexibility in who takes which role, and all of this can be heard in the music as it is played. Again we are returned to factors within jazz that facilitate openness, this time through particular kinds of group interaction.

Frank uses the word 'deep' to describe the extent to which he is able to improvise flexibly in this way. He suggests that with less experienced players, he has to work hard to support others in 'carrying the band', rather than be free to play in more flexible ways:

> *340. Frank: Well, when I improvise, I listen to the sound that's being played, the backdrop for me to play on top of, and depending on how deep it goes, that's how deep my improvisation will go ... for instance, if I'm playing with students, ... you have to ... really carry the band, ... play the shapes for them ... let them know where they are. Whereas if you're playing with an experienced band, then you can really become creative because you don't have to cover all the ground ...*

With a more experienced band, the level of knowledge and therefore of mutual support and musical 'trust' is greater, and the result is more flexible and open.

Finally, there were two references to interaction in real world jazz in the interviews that related to individuals actively taking control of the organisation of the interaction and showing leadership, rather than relying democratically on the group. Frank described how [Rollins] would keep tight reins on his young jazz apprentices through the music:

> *107. Frank: ... and if he wanted you to stop, you know, he would let you know ... he would just do something and ... Oh, Oh that's it then ... if he wanted you to play soft, he would just*

disappear, you know, and go way down, you know, and you ['re] like, Oh!, Shit! you know [laughs] ...

Second, Eric mentions wanting to be more proactive with his trio, as he is with his classes in later extracts:

45. Eric: He also said to me ... as he heard the trio, he said, er, 'Why do you let the drummer and bass-player lead you?' ...

46. Charlie: Mm.

47. Eric: And er ... I've never forgotten it ... so ... every time I play with a bass-player and drummer, I try to ... try and work them into the ground.

He too is in control of the organisation of the interaction, particularly focusing on the level of 'work' or energy of the band. Both of these examples indicate the possibility of a range of forms of interaction working in addition to the kinds of more 'democratic' interaction defined earlier.

In all these examples, the nature of the group organisation of interaction is defined here as a central part of the style in real world jazz. In particular, a jazz group should be mutually supportive, non-competitive, non-egotistical, unselfish and trusting. Such competition, ego, trust and mutual support in the musical group are directly reflected in the level of stylistic openness and flexibility in the music, which are again seen as desirable feature of the style and its social practices. In this context, such features of the group interaction determine how far the band can go and in what directions with the material they are presented with. The music was seen as embodying the personal characteristics of individuals: their strengths as soloists including their honesty, their emotions, their personality and their selfish and unselfish qualities; and, for Carol, though not explicitly for others, their gender. These data also indicate a close analogy between rhythmic process and the group process – between 'rhythms that complement each other', rhythms that complement melodies and people or groups that complement each other. The 'close'-ness Dave describes in a group of band members transfers to closeness of

instrumentation and thus directly into what he calls the 'beautification' of the sound itself. The music is seen as expressing the nature of the relationships between the musicians. A good jazz player is one who interacts flexibly with other players in particular ways, both in the music and around it, and facilitates the self-expression of others and thus of the group as a whole, as well as expressing themselves. A good piece of jazz will demonstrate such interaction through characteristic features in the playing.

B. Interaction in jazz in education: music-making

We turn now to interaction in jazz in education. Here two kinds of data are distinguished. First, there was data on interaction in music-making, which was also the emphasis of the data above. Second, there was a substantial and varied set of data concerning interaction in teaching and learning. This second set included data on curriculum structures, the roles of educator and learner, and the level and type of intervention found in teaching and learning.

Data covered so far suggest that certain qualities of interaction, what Monson summarises as 'actionality', are characteristic of the music-making of real world jazz. Data presented in the next section indicate that interviewees wanted the same qualities to be present in education too. Where they were not present in learning transactions, educators indicated unease in various ways. Secondly, interviews and literature contained much less data on interaction in educational music-making. There was also evidence that interviewees felt a tension between the need to be 'educators' and to work with other musicians as 'learners', and a need identified above within the musical style for flexibility and openness through sharing and mutual support, which was not always characteristic of such roles.

We begin with data concerning interaction in the music-making of jazz in education.

> *56.b) Ben: ... I am not heading towards getting them to play walking bass ... or with jazz articulation or whatever, but I'll do things which encourage some of the basic skills which are ... fundamental to jazz ... they're ... social skills. You know, listening is an important social skill ... so's projecting ... it's all to do with interacting skills.*

Ben sees what he calls 'social skills' as central to his jazz teaching in schools as well as to his jazz performing. He defines a fascinating analogy between interaction in wider society, interaction he facilitates within jazz music-making and the interaction he expects of his learners as a jazz educator. He stresses that 'social skills' are part of jazz style, as important as walking bass, and focuses on facilitating listening, projecting, interacting and awareness of the contributions of others in his educational groups. In this next example relating to a school jazz workshop, he describes teaching the balance of loudness between players as 'a social thing', which directly affects how people play:

> *46. Ben: ... you quite often find people who ... come along thinking [that] to play as loud and blaringly fast as possible is jazz. And I try to put people right on that, but not necessarily from a point of view of, "Don't play so loud" ... it's just more a kind of situation of ... playing with people, it's a social thing, and you can't just go around blasting, splatting people against the back wall ...*

> *60.d) Ben: Now, when I go into schools and do a one-day taster thing, ... [I do?] things to do with musicianly awareness ... so just space and stuff like that ... so you don't just hog all the time space, that you're really listening to the other musicians, that everybody's participating at their own level ... it's a sharing*

environment, everybody's contributing and fulfilling themselves at their own level as much as possible ...

I used this data before in Chapter IV to compare Ben's approach with that of Frank, who is more prescriptive in his choice of educational repertoire. Here, the same data demonstrates Ben's greater focus on group skills. Listening, sharing and 'musicianly awareness' of others in the music are crucial, and again such awareness is immediately demonstrated in the decisions learners take as to how to play. 'Hogging the time space' and playing 'as loud and blaringly fast as possible' is explicitly defined as 'not jazz'. The terms are different, but the underlying definition of the features of the interaction is the same as in the real world data covered earlier.

Ben reinforces this 'sharing environment' in a long and fascinating tirade [see Data Appendix, B63-67]. In it, he advocates the principles noted above, of mutual support, sharing and principles he describes as 'non-Thatcherite'. He applies them in everything from jazz and the music industry to MI6 and the problems of parking and public transport in Sheffield. At the end of this section, he draws his ideas together to sum up the aims of his educational work:

121.b) Ben: ... what I try to do is create ... a kind of meta-space, meta-language, in which all those things can exist together, and then using the general musical skills and social skills that I was describing before, all those things, ensemble work and so on, to try and ensure that those things are going to be balanced in some way.

Ben's 'meta-space' again defines jazz as a social activity. Jazz skills are social skills. Sharing, co-operation, sensitivity to others, listening, awareness of others and projecting are key elements, without which jazz improvising cannot occur. The musical materials used, the sounds themselves, the 'all those things' of the quotation, are of secondary importance, because they have to be 'balanced'. His 'meta-space' works on a number of levels. First there is the musical 'meta-space' where individuals interact in groups outside the music (see B63-7) in the way he

describes bus companies are organised in Sheffield competitively[1] rather than co-operatively. We return to competition below in discussion of interaction in teaching and learning, at page 207. below, and again as part of classical music education in Chapter VIII. Then there is the meta-space of jazz music-making, where players interact, again co-operating flexibly and openly, listening, aware of each other and supporting each other through the groove or by not 'hogging the time space'. Then there is the meta-space within which whole musical styles may also by analogy 'listen to each other' and fuse, interacting and fusing 'organically' rather than establishing closed boundaries. Finally, there is the learning meta-space, where learners interact and support each other in the learning transaction. In this crucial section of data, Ben defines the organisation of interaction in educational jazz as embodying first a particular organisation of society, and then the organisation of the learning environment he designs. All are democratic, interactive, even slightly anarchic, and designed to facilitate the learning of self-awareness and the ability to respond to others.

Carol's data on educational music-making is often on similar lines. Here she identifies that, for the learner, awareness of your own contribution and those of others is a jazz skill:

> *443.a) Carol: Well, it's being aware ... it's being aware of the contribution of everybody in the group. Can you hear them? Are you aware that your own contribution has to be loud enough to be heard, so you can't ... hide your light under a bushel, because somebody else wants to hear it ...*

Carol's 'contribution being loud enough' expresses a similar idea to Ben's 'projecting' above. Dave uses similar language to argue that everybody should 'feel they are contributing' to the 'grandeur' of the music:

> *84.a) Dave: ... one of the things that's most rewarding for me, in any activity that I do, [is] that everybody is equally involved in it,*

[1] At Data Appendix B15a, Ben also suggests that classical music is 'based on competition', and see Chapter VIII, page 248.

everybody feels that they are contributing ... to the final or the overall grandeur of what's going on ... , so ... even if somebody just has to stand in the back, and cannot sing a note of music, but jumps up and down and sings, ' Whooh, Whooh,' ... that person will feel that I have ... given it my best shot in shouting, 'Hey, hey, hey', like that, and I'm part of it and without me being there, this thing wouldn't sound as grand as it does.

Dave stresses equality and the inclusion of all here, rather than specifically awareness of others, and also expresses a strong need for respect for the contribution of all involved. Dave's conception of interaction in good jazz chimes with his view of jazz as a place where all heritages are welcomed, and, in this case, all levels of ability too (see D12c, D72f and Chapter V, page 152.). Seen in terms of teaching and learning, this is a mixed ability group, where the teacher involves all levels through improvising. All players as learners are ideally equally prominent and equally valuable, regardless of what they play. The musical 'content' or material is less relevant than the involvement of all. Learners are defined here as interactive contributors, and decision-making in the group is seen as more complex than simply following what the leader or educator says. At the same time, Dave is actually defining the nature of the musical style too. In these respects, his views parallel Ben's and Carol's, and also reflect definitions found in data on real world jazz.

These examples of data from three of the interviewees, then, suggest that definitions of social interaction through music-making in jazz education reflect those in real world jazz. Ben stresses 'listening' and 'awareness', and the importance of a 'sharing environment' in the classroom, where, in the music, 'splatting people against the back wall' and 'hogging all the time space' is to be discouraged because it is musically anti-social. Carol and Dave also need the 'contributions' of learners to be 'projected' and for all to contribute at their level.

C. Interaction in jazz in education: teaching and learning

We turn now to interaction in the teaching and learning of jazz, focusing particularly on the ways in which it affects the interaction of music-making. Data on teaching and learning were particularly wide-ranging and rich, and this was an area about which interviewees spoke often and felt strongly. The main finding was a consistent reluctance on the part of the interviewees to intervene using 'teacher-pupil' types of educational relationships, even in more formal classroom-based contexts. This reluctance is revealed in discussion of a number of issues, including the role of Grade exams, the problem of getting learners to listen, and dealing with the generally unmotivated learner. We begin with motivation.

Reluctance to motivate learners

In accounts of their own musical development, interviewees often described moments of inspiration, where musical light bulbs came on to motivate them and the challenge ahead became clear. In a deeply personal extract too long to allow the full flavour in the main text, Dave, for example, describes how, after hearing Billy Cobham live for the first time (D38n-q), initial shock, joy and then depression is followed by an overwhelming motivation to learn, which arises out of the intensity of the musical experience. Interviewees seemed to expect this from their learners too. Jazz was portrayed as its own motivation, and interviewees were often reluctant to motivate learners by intervening in ways characteristic of teacher-pupil relationships. Andy, for example, expresses surprise that he has to motivate students at all, and in particular that he has to get them to listen to the music:

3.b) Andy: I find at the moment that I'm having to formalise things which I did, just because I love the stuff... for instance, listening to music generally, I listen to a hell of a lot, and, ... to have to tell students that they should listen to music seems a bit daf- barmy to me, you know, but ... you do have to do it.

3. c) ... and I know that when I first heard it ... I never slept for a week, it was like falling deeply in love, you know, I really didn't, I was so excited by ... this new stuff.

Andy listened out of love when he was learning to play. Now that the learning is what he calls 'formalised', however, he has to control and even dragoon his students in HE classrooms and workshops to do the listening that he defines as part of the style's aural tradition and the behaviour of a jazz musician. 'Formalisation' changes the motivation for the activity, and this change of motivation makes Andy uncomfortable. 'It somehow shouldn't be this way', his data says.

Grade exams brought up Ben's most explicit discussion of motivation, and, like Andy, he sees any kind of teacher-based or institutional intervention as unhelpful. His view of exams as competitive goes against his view of the jazz group as sharing and supportive. More importantly, he argues, like Andy, that Grade exams motivate students to learn for non-musical reasons, a 'weak superficial carrot to dangle in front of people to get them to practice' (15b). He contrasts this with other extremely motivated learners he meets at workshops:

50.b) ... there are people who come along ... they just know that they've got to play. And it really is a matter of life and death almost ... they're in a desperate state of wanting to play with people, to get out of their own flat, to play different music, to have different challenges ... challenges but also to be in a position where they can play something, not to be always failing ... you know, it's very important to be giving people success, and not

continually be withdrawing the carrot several more yards so that they've got to keep on going ...

Like Andy, Ben's jazz learners 'just know that they've got to play'. For Ben, the educator's role is to design musical 'challenges' that ensure success. In this way, successful music-making becomes its own motivation, while Grade exams 'withdraw the carrot' and therefore reduce such feelings.

This finding that jazz educators were reluctant to motivate students in this way also appeared elsewhere in the interview data. When asked what was hardest about teaching jazz, two other interviewees specifically mentioned the unmotivated student, and in both cases their follow-up responses indicate that they did not see it as their role to motivate them. Dave works mostly in less formal contexts, and described such students as having an 'attitude':

170.a) Dave: Things that I find difficult? ... I've come across some people that come to workshops perhaps with an attitude ... an attitude of, 'well nobody can actually teach me anything', or, 'I already know that.' or 'I'm not really interested in that sort of thing' ...

170.c) Dave: ... I have a great skill of, like, ... sussing out people, you know ... I can immediately see ...who has an attitude or who is perhaps ... uncertain ... And I always ... I [slaps knee] home in on those people ... at the best of times, just go over and say, completely innocently, 'I didn't come ... in any way to be a challenge or a threat to you ... there's nothing threatening, it's just a thing of sharing' ...

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172. Dave: ... the only thing that I do find difficult, is when I come across somebody that has an attitude or a person that ... would be disruptive somehow to ... in something that you are trying to do as a group effort, and stuff like that.

In this example, the emphasis on 'sharing' immediately suggests a parallel with the ideal of 'sharing' within the musical group too, covered earlier in this chapter (page 202.). If the learner does not want to learn, then Dave is not going to make them. He is there to 'share' with learners, but not to 'teach' them.

Frank describes the same kind of problem in one-to-one HE work, in answer to the same question:

> *314. Frank: The hardest thing ... is to try to teach somebody who already knows. Because you run into ... a brick wall ... because they don't really want to learn ... they question everything you say ... try to prove you wrong in a sense ... it's like they're resistant to what you're trying to teach, which means ... they can't learn anything from you, ... so it doesn't make any sense for them to be there in the first place. That's one of the hardest things, I find, and it's one of the most ... unenjoyable parts of it.*

Regardless of classroom or workshop context, it '...doesn't make any sense ...' to 'make' students learn jazz. Instead, learners motivate themselves, and glean what they can from 'sharing' with the jazz musicians they meet. Once more, it is not the role of the jazz educator to motivate a learner into conforming by non-musical means.

An emphasis on facilitator and mentor roles

As well as the specific nature of their roles as motivators, there was a general emphasis in the data on facilitator and mentor conceptions of the educator role. This is again consistent with the need to maintain a particular kind of interaction in the music-making, and a reluctance to enter into formal 'teacher-pupil' relationships. For Ben, the facilitator offers learners an 'open structure':

> *96. Charlie: What's your role on the process?*

97.a) Ben: Yeah, it's sort of facilitator really. What people do is that you give them a kind of open structure, like for example a pentatonic scale for example, and you let them play with it, you know, break it up...

97.b) Ben: ... I try to encourage people to explore the possibilities, just by making things up themselves. I mean, like, I go through the process first of all of ... leading ... I do this thing "ghost", where I start it off, I'm the soloist, getting everybody to follow what I'm doing ... and then ... I let them have a free noodle, so that they're exploring for themselves, and then we get into structuring a piece of music, built up on those notes of the scale. And what might happen is that I give people some notes and play, and get them to change them to invent their own ...

Openness recurs once more, this time in education. B is a 'facilitator', who 'encourages', getting learners to 'explore for themselves'. For Carol too, the 'facilitator' (C418a) provides materials, sets up a conceptual area and provides a stimulus, but rather than being 'taught', the learner develops their own self awareness, by discovering what it 'feels like' to work in that area (C420). She works by trying to 'feed off their ideas' (430b) as well as achieve her goals. Full text is in the Data Appendix, C418-436. Carol's focus on self-awareness, covered in the previous chapter, gives her account a particularly strong student-centred emphasis.

At various times, all the interviewees also talked about what Andy called 'mentors', who had been important to them. Here are data examples from five:

3.b) Andy: If you're lucky, you get a mentor, like I did, you know, [musician's name] who was a trad. clarinet player ... he caught the bug ... and he relayed it to me. And I know that when I

first heard it ... I never slept for a week, it was like falling deeply in love ...

13.g) Ben: Then somewhere along that time, a friend of mine, who was much older than me ... I, sort of, befriended this guy who was living next door but one to me ... and he was responsible for quite a lot of my musical education ...

38.c) Dave: ... I learnt a lot of stuff there. Somebody would come along and sing a Shirley Bassey ballad, and, like, the drums have to go, Whaaa! [sustained whisper, like soft sticks cymbal roll], like, how do you do that ... And somebody wants to, has to do this kind of sound, like, a , chk chk-ah, chk chk-ah, chk chk-ah, chk chk-ah, chk chk-ah [quiet, very fast, minim 180, clicks]. How do you do that? Edwin, how do you do this, man? Like, er, ... oh, I remember Mr. Willy used have, er, ... let me try that out, it's like a train kind of a sound. So you learnt to play ...

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45. Eric: Er, in Glasgow, as a music student, I got friendly with [man's name] ... He was an art teacher in Glasgow who had his own jazz band and it was from him that I first heard the tune 'Footprints' and, er ... the tunes from 'Miles Smiles' ... I got friendly with him, and he invited me along to his house one night, and let me hear 'Maiden Voyage', and again ... wow, that really knocked me out. Another turning point ... and when he showed me how to play the chords to, er, ... I think it was 'Milestones', and I realised there was only two changes there, you know again, that was a big change and discovery ...

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95. Frank: Playing standards, you know ... in an organ type way... but anything, we would just play anything we wanted, ... I

did that for about a year, year and a half, I guess, and then ... [musician's name], ... my saviour [laughs] ... came to my rescue again. Because he was playing with [Sonny Rollins] at the time, and he got ready to leave the band, and he told me that I should audition ... I guess he obviously thought I was good enough to audition, so ... yeah ... I dropped everything and ran off to New York ... and auditioned.

Carol did not mention any one specific mentor, though a number of teachers and friends became important to her and she was proactive in seeking out exactly who she wanted and why.

A mentor, then, is a particularly influential member of the peer group, somewhere between a friend, a colleague and a teacher. They either have irregular contacts with the learner, or, if contact is regular, they tend to be influential friends with record collections. Relationships with mentors are generally non-pedagogical in nature, in that they have less power to intervene than a teacher, and do not control or structure the knowledge learnt. At the same time, these extracts indicate that learning of the most valuable and deep kind can take place, often through putting learners in specific musical contexts, or through the mentor answering questions in exactly the right way and at the right time when the knowledge is needed. Mentors seem influential and important, often pointing interviewees in key directions at critical moments, or leaving influential or challenging attitudes which rub off over a period of time.

There were interestingly two examples of formal 'teaching' in the data, which went against this general pattern. In one, Andy discusses directing an ensemble, while in the other, Eric talks about lower secondary state school classroom work. In the following extracts, perhaps because of the contexts involved, they intervene more directly to control the interaction. Here is Andy, in data discussed earlier to do with ego, this time demonstrating the way in which he manages his learners:

218.a) Andy: ... I think that teaching itself is an acting job, almost, and that periods of mock-rage and humour are really important ... the reason that I say something to somebody when I'm pointing it out is because, "You can't get away with that, it's just that music's too serious to bugger about with", and that I'm sorry about your ego, but if you're playing sharp then for Christ's sake pull off, or whatever ...

218.b) ... one of the first things that I try and do, is get on this relationship with my students, in that I can say what I want to with them , and I say it with a bit of a chuckle sometimes or mock-anger sometimes, ... they usually get used to it ... it's a risky business, I have to say, it's treading a tight-rope, you can over-do it sometimes and people forget it, and then you've got the job of comforting the girl student who's weeping in the corner or something, but ... in the years that I've been teaching, I can't say that's happened to me more than a couple of times ... so I try to avoid that, and obviously, we don't want to damage students by putting them down too much and ... we have to be encouraging and all the rest of it, but there again, the constant re-iteration of what they're doing wrong is important ...

His role as an educator changes Andy's way of dealing with other musicians. In feeding back to them 'what they're doing wrong', he intervenes directly using methods which differ from those used by Ben and Carol earlier.

In this example from Eric too, the democratic and 'sharing' elements of the jazz group are less prominent:

179. Eric: ... you ... have to be confident without being arrogant ... you just ... you have to have an authority about you. But it's not an authority of, ' You will do as I say,' but it's an authority of saying, 'Look man, I know what I'm doing here. Just

shut up and try this ... and try this, you know' [laughs] ... That's ... that may sound arrogant but ... for me, it's ... I know that it works.

Eric is keen to emphasise that he is not simply saying 'you will do as I say'. He too is motivated by the music and wants to leave space for the learner to fill, though his descriptions of his interventions suggest he does often prescribe what to do.

Both these last two examples feature management of learning which might be described as more pro-active, and are likely to result in musical outcomes that are less 'flexible' and 'open'. There are noticeable tensions here between the way the interviewees themselves define interaction in real world jazz and the need they also clearly feel as 'teachers' to control learning transactions. Eric's 'shut up and try this' stance, for example, contrasts with his earlier suggestion that 'ego' is a problem in his 'ultimate nightmare rhythm section' (E131, quoted on page 191. above).

The need to construct and break down rules

The design of tasks was another area where interviewees were reluctant to intervene. Here, the same concern for flexibility and openness in music-making was evident in their descriptions, though educator control is not always relinquished entirely. For Andy, 'rules' have to be temporary:

183.b) Andy: The other thing of course is the temporary nature of rules ... I think one constantly has to ... [keep] on saying that for now it's important that you obey these particular parameters, but tomorrow I might say to you, you know, "We'll break those down," you know, that now we're gonna do ... we'll say good-bye to those.

183.c) And this is a process, of course, which goes on constantly, I've found it throughout my life, is that I'm constantly constructing my own rules and having to break them down ...

The educator makes an assessment of the amount of musical freedom a student can handle, and designs a suitable task. S/he necessarily constructs temporary rules and is continually re-assessing and breaking them down again as the student grows out of them. The aim is that learners should construct and break down rules for themselves in the end. For Andy, there is at least some openness in tasks set. There are no wrong answers as long as the rules of the moment are obeyed, and instead, jazz education is about putting learners in situations 'which they have to make up things to get out of':

> *262. Andy: No, you don't actually tell them to do things. You put them in certain situations, disorientating situations, which they have to make up things to get out of, if you see what I mean.*

> *264. Andy: ... that call and response thing, ... you have to make a response to the call, and in the way that I do it ... I have had some daft questions, I must say, about that kind of thing. Somebody once asked me, "How do you tell whether this is the correct answer to the question?", musically, you know, there's thousands of them! But you do get some odd questions asked like that.*

However, in designing the 'call' and setting up a 'call and response' task in the first place, Andy continues to control some aspects of educational tasks. This is not a completely 'real world' situation in that sense.

In HE one-to-one instrumental teaching, Frank's approach is similar. His students are 'working with arpeggios' and he limits them to a four note group:

> *296. Frank: So working with arpeggios, I find, sort of opens up ... the thought, you know, because you have less to work with, so you've really got to ... think much harder about making it creative ... because it's limited and you don't want to ... it's so much easier to repeat yourself ... when you limit yourself to four notes ...*

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298. Frank: *But you've got to find ... the possibilities and ... and really work hard ... because that way, rhythm comes into it, and that's how you find that you won't repeat yourself, because rhythm I find is half of music, you know ...*

Frank's arpeggio method is another activity where knowledge and outcomes are relatively strongly prescribed. Its rules focus students, he believes, on the rhythmic possibilities of the task, and limiting pitch possibilities helps the ear to focus on the harmonic role of each pitch. Nevertheless, the paradox remains that through controlling the task, Frank aims to develop the student's ability to create for themselves, to 'open' them up and to develop their own control of the musical materials.

The need for educator control and for outcomes

Some interviewees went further, indicating that some jazz teaching need have no defined educational outcome at all, or at least that this was their ideal state. Carol and later Dave expand on this theme:

100. Carol: *... before, I was very concerned about, "Oh God, I must give them a singing technique, I must get them to do this, this and this," ... I had a fairly loaded outcome because I felt pressurised to deliver ... but it's more about a kind of open-ended outcome where I don't actually know what's going to happen a lot of the time in the lessons, which is pretty scary but I think that's ... it is a fundamental of teaching, I think, it is that you have to let go of that need to control.*

Carol even makes an explicit connection between 'letting go of that need to control' and having a 'jazz experience':

106. Carol: *Well, ideally, in some terms jazz is put forward as a free improvised music, freedom of expression being paramount. Erm ... you cannot predict outcomes because you don't know what*

you're going to do ... supposedly. So, if you take that and you're true to it, then ... you can have a jazz experience.

443.b) Carol: ... in fact in quite a lot of lessons I don't end up where I intended to end up by the end of the lesson, because things take their time and you end up doing other things.

444. Charlie: Right , so you wouldn't impose in that situation?

445.a) Carol: Not unless I felt that ... we weren't particularly going off in a helpful direction, ...
445.b) ... either you're totally child-centred, student-centred work, which would never impose anything ... I don't think that's what I'm about ... completely ... I have something I would like to impart beforehand. I don't just walk in and say, 'right what are we going to do today then, what ideas have you got as students, what problems are you having?'

As a classroom music teacher, Carol clearly understands the need for her to manage the group to some extent, and is confident that she can do so - she is not simply an inexperienced teacher idealistically under-controlling her class. Interestingly she shies away from the idea that she relinquishes control altogether, and her role as educator will not let her do so. Nevertheless, she associates the 'need to control' within teachers with insecurity, rather than being ready to take risks and 'not impose anything', and seems 'ideally' to want to impose as little as possible on the learning process. She is close to relinquishing control of educational knowledge altogether at these points, to allow more open interaction in music-making.

Dave is close to using a similar approach at times in his workshops:

92.d) Dave: ... this might fascinate you, but I never know what the result of any of my workshops are going to be, how it's going

to turn [out] ... I have no idea. I very seldom go with any preconceived ideas ... I might go with, OK, there's so many people ... and, so many play this and someone is going to play violin and someone tuba ... but ... I know that I have to get everybody involved ... I must go home, leave those people with a smile and say, 'Oh, yeah, man, that was good fun, today', somehow, you know.

In the above examples, neither educator or learners enter the process knowing how each will respond to the musical or pedagogical stimulus of the other. An ideal world is revealed where improvising performers and improvising teachers have almost infinite flexibility. As with the music-making, much of the lesson is improvised through interaction.

Perhaps the strongest evidence of a tension between interaction in music-making and interaction in teaching and learning is the way in which interviewees expressed awareness of it. The following comment from Andy expresses this awareness as a tension between 'the freedom of music' and 'these bloody rules':

178.a) Andy: ... one of the things I often say to my students is, "Beware of teachers, beware of people like me," because it's easier to teach if you've got a structure than if you haven't, but in the end, of course, the freedom of music is very important, and if you think that it's just made up of all these bloody rules and things, then you're wrong, you know.

Eric echoes this, in his claim to be 'anti-system':

273. Eric: ... I'm aware that the Associated Board ... now they have given that impression ... that, you know, it's a system. But it's ... just ... a means to an end ... you know, you've got to learn this to get on. And, er, ... teachers are so frightened about the whole thing that it's easier to give them a system, but ideas, it's a drip feed, you know ... get a system, get turned on and then play ... you

know. In other words, read the academics, that's the bread and butter bit, you know, before you come to the main ... main course of playing [claps for emphasis] ... is ... is what I'm interested in.

Such 'bloody rules' or 'systems' seem anathema for jazz educators. The data suggests that even for these two, every attempt is made to dispense with them, or at least to make them temporary. The learner is told to obey yet paradoxically to ignore what the educator is saying. There is a fascinating tension here between the need built into the music-making for flexible and open interaction, and the need for the educator to present such music-making within an educational structure and therefore to control the interaction themselves.

Summary and discussion of findings

Elliot (1983) calls jazz a 'complementary integrating activity rather than a competitive, syntactically-virtuosic display' (204), and this, with Monson's 'actionality' concept, sums up well the specific nature and special importance of interaction in real world jazz improvising. Indeed the style was in some data defined more by the organisation of the interaction between musicians than by the musical material played. While listening and responding are of course part of group music-making in many styles, interaction was defined as affecting the construction and the value of real world jazz on many levels. Interactions were defined by several interviewees as involving listening, blending, mutual support, trust, a lack of competitiveness and a lack of selfishness and ego. Performances were defined as anarchic, egalitarian and democratic, and as a natural organic process where the recurring features of openness and flexibility predominate. Where it is done stylishly, group interaction in real world performance acts to pull the music-making in more or less unpredictable ways away from the stylistic norms of the past and, like self-expression, to introduce unpredictable and personal elements of openness and flexibility in the moment of creation. A

tension central to jazz as a style is defined in the data, between jazz as substyle or vocabulary, jazz as journey of self-expression and jazz as group interaction.

Such interaction in music-making was also reflected in definitions of jazz in education to some extent. Interviewees consistently sought to achieve interaction in educational jazz similar to interaction they defined as occurring in the real world, and they said they organised the learning in their workshops such that the same kinds of interaction would be achieved. In some cases achieving such interaction became the main educational aim, and was the central and defining 'jazz'-ness of the activity, regardless of the musical material used. However, in data relating to education, there was generally much less discussion of interaction in music-making. The predominance of data covered in previous chapters suggests that jazz in educational contexts is taught more as a repertoire, a set of sub-styles, a language or vocabulary, than it is as a way of interacting or a means of self-expression. The tension identified in the previous paragraph is less evident.

Data was fertile in this conceptual area on teaching and learning in jazz. Relationships defined as prominent in teaching and learning included mentor and facilitator, and the motivation of learners through non-musical means was generally seen as inappropriate. Formal 'teacher-pupil' relationships were rarely mentioned and, even in discussion of work in schools, the kinds of intervention characteristic of more directive teaching styles were often not evident, with the two exceptions noted on pages 212-214. In situations where they clearly desired changes in learner behaviour or evidence of increased motivation, jazz educators would nevertheless do their best not to intervene, for example in dealing with less motivated learners. Consistent rules in the construction of tasks were evident but were often characterised by unease on the part of the educators concerned, who sought to subvert or avoid them. Educational outcomes were kept vague despite an understanding of the need to keep aims and starting points clear. A general suspicion of teacher authority was evident, as was a strong reluctance to intervene in 'educational' ways and a reliance on relationships which sought to reduce

levels of control between teacher and taught, or at least to focus them only on certain aspects of the task.

Educators clearly wanted to maintain the maximum flexibility of outcome in the music of their learners, as in real world jazz, and to generate for learners the widest possible range of possibilities in the music created in teaching and learning. They often used the same terms in both contexts, including 'sharing', 'supporting' and (again) 'openness', and spoke of everyone 'contributing' equally. As a result they did their best to take roles which allowed learners to keep control of at least some aspects of the definition of educational tasks, outcomes and processes. Taken together, these two phenomena suggest that jazz educators tend towards a student-centred and non-directive approach in order to preserve the qualities of interaction that they define the style as needing. The real world style needs a particular kind of teaching style if its features and social practices are to be preserved.

In practice, however, learners described in the data were no longer able to improvise with absolute freedom in most educational contexts. Instead, educators tended to organise group interaction so that learners were made to work within musical and behavioural rules and to achieve prescribed tasks. These rules and tasks themselves may have been 'jazz-like'– perhaps they required the learner to play using certain arpeggio structures used in the style, or to take a certain set of musical decisions that jazz players have also to take in the real world. Nevertheless, relationships of teaching and learning were universally seen by educators as restricting the openness and flexibility of the jazz learner as player. A central tension is revealed between real world jazz and jazz in education. In the real world, jazz musicians need to play in open and flexible ways and to manage interaction to ensure this occurs. Yet in education, jazz educators tend pro-actively to direct learners towards specific tasks, sounds and modes of group interaction at particular stages in their development.

VIII

The role of classical music in definitions of jazz

This final chapter of data analysis concerns the wider stylistic context in which definitions of jazz occur. It focuses on references to 'classical music' and its associated terms, and presents data that suggests that 'classical music' and its associated musicological traditions play a substantial role in the way in which musicians and educators define jazz. While it may seem perverse to devote a chapter in a thesis about jazz to 'classical music', findings in this chapter are in some ways the most important of all. This is initially because of the extent to which interviewees discussed 'classical music' in relation to jazz, but mainly because such discussion reveals how 'classical music' and definitions of the features and social practices associated with it are highly influential, even dominant, in real world jazz and even more in education. They are used not only to define the features of the music, but also to define its status in relation to other styles. It is in this data that we see most clearly Monson's observation of the need to prove to the 'unbelieving academy' the status of jazz (1996: 4, quoted on page 24. above). Findings also demonstrate the fascinatingly ambivalent relationship jazz has with 'classical music', and reveal tensions between the two styles which often leave educators in paradoxical positions.

This research is not concerned with definitions of 'classical music' in themselves, though this emerges to some extent. Instead, it focuses on what the interviewees' and writers' definitions of 'classical music' tell us about their definitions of jazz. I will now dispense with inverted commas in future references to 'classical music'. Before the data on classical music itself, we begin with a brief consideration of further literature on jazz as 'art' and its emergence and simultaneous presence with jazz as 'popular music'.

Jazz as 'popular music' and jazz as 'art'

There has traditionally been a tendency to associate jazz with popular or entertainment music. We should note immediately a long-standing lack of clarity around the meaning and function of terms such as 'rock' and 'pop', 'popular music', 'rock music' and similar style classifications, some of which first emerged in discussion of fusion in Chapter IV. The theory of popular music and of the social contexts that surround it is discussed by, amongst many others, Middleton (1990) Moore, (1993, esp. Introduction), Frith (1983, 1990, 1996), Shuker (1994, 1999) and Walser (1993). In this body of work, popular music is often defined not only in terms of the musical materials involved, but also in terms of the way its social contexts and the technologies of its production and distribution differ from those of classical music and give it a different status and functions. Jazz is sometimes defined in similar ways, and is included in these discussions. This is partly thanks to Adorno, who was a key instigator of this debate (1972) and saw jazz entirely as popular music, in that it was a commodified part of the culture industry, and a standardised, pseudo-individualised music (1972: 24-26). Leonard (1962) also sees jazz as the first music to have grown up in a mechanised context where players, distributors and listeners have specialised functions and where technology facilitates new musical effects but fundamentally changes the aesthetics and function of the music it touches (1962: 90ff). Returning briefly to ethnicity, jazz is also often seen as a

part of popular music, in the sense that it is part of the wider family of musics sometimes defined as African American (Small, 1987). Again these are said to share certain features, practices and functions (Merriam, 1964), and to operate in social contexts which are fundamentally different from those of classical music. Such views have already been problematised in Chapter V.

There are still writers and players who hold on to these definitions of jazz. In a recent Downbeat article, Helland (1997), for example, asserts that the roots of jazz remain in 'popular forms', and that musicians are neglecting a source that speaks directly to a potential audience that have an emotional connection to the style. Gene Lees in his Newsletter (1994) is also critical of what he sees developing in Marsalis and others as an increasingly arts-based jazz performance culture at the Lincoln Center in New York. He writes scornfully of ' ... a kind of hot-house jazz dwelling in the past, supported artificially by grants ... like the most precious and obscure classical music... ' (no page numbers). Lees identifies here an outside pressure to produce 'hot house' jazz, grounded in a somehow unauthentic 'arts' audience, but also an underlying sense that he and others are somehow swimming against the tide, in wanting to avoid association with classical music. Like Corbett (1997, discussed on page 163. above), Nanry (1979) also positions jazz firmly in the context of the record company and commerce in general. He outlines a complex relationship between musical innovation and the size of a record company, which operates such that smaller independent record companies tend to foster innovation more, while such innovation is then slowly stifled in a process of assimilation into more conservative monopoly multi-nationals later. There are, of course, the memorable examples of jazz as successful popular music, from Herbie Hancock's *Headhunters* album (1974) to Ellington's *Take the A Train*, and the many albums of Miles Davis that have done relatively well commercially over the years.

Yet jazz musicians are sometimes highly critical of popular music, as data covered in earlier chapters has shown. Since the time of Benny Goodman's

ground-breaking 1938 Carnegie Hall concert (Gioia, 1997: 125) and the emergence of bebop soon after, they have felt a need to define jazz as separate from popular music too, as part of the 'arts' and as a music to be taken seriously. The critics have an important role to play here, as Nanry identifies. Describing jazz criticism as essentially 'mythopoeic', about the creation of myths about music and musicians, Nanry (1982: 148) identifies in it several myths around jazz. These include jazz as entertainment and therefore as a 1920s threat to moral order, jazz as symbolising black nationalism and therefore a threat to white US 1960s social and political order, and jazz as 'city music', created by an 'outcast minority'. For Nanry, however, all these myths are gradually being replaced by what he terms the 'art' myth. Again this thesis lacks the space to give even an overview of the meanings of the term, and is restricted only to the consideration of evidence in the jazz literature and interviews as to what is meant by it in this context. In Chapter IV (page 95.), we also covered the way in which the concepts of jazz as 'serious' and popular music as 'duff' appear in both interviews and literature in relation to 'modernist' bebop.

Employment patterns evident in the interview data support this picture of jazz as what we have already seen Hughes (1974, and Chapter II, page 27. above) calls 'flexible', and as involving some popular and some 'serious' work. Ben, Carol, Dave, Eric and Frank's more arts-based work included, for example, commissions from the Arts Council and other similar bodies and work in Arts Centres (B30o, C202c, D163a, E67b, F245a), some of which also involved education work. At the same time they also gave examples of working in more popular contexts:

> *38.u) Dave: ... So great, now I'm beginning to land on my feet, ... all my skills are improving, I'm beginning to play in various bands, like Ronnie Scott's, and I [coast?] into the Radio Orchestra, the BBC Radio Orchestra, John Taylor called me to play, Don Rendell, Bobby Wellins, Don Weller, Humphrey Lyttleton ... I don't know, the list goes, all these people start, ' There's this young South African drummer, you know, give him a show, you know.'*

50. a) Carol: ... [singer name] is an Australian jazz singer who really influenced me at the time ... so I did all his stuff ... with a few Nina Simone songs and things like that, ... and began to get a sort of ... local following ... we were called "Martini Time" which is the name of one of [the singer's] songs.

31.h) Andy: And the next job I got was actually in commercial palais bands ... [band leader] and all these places, where you got fifty new tunes a night ... it was also interesting because, of course, you either read them or got fired, and so there was money involved, which focuses the old mind wonderfully, you know ...
31.i) ... and of course, I also wrote some big band arrangements at that time, and I actually got engaged by [band leader]'s band, which was playing at the Lyceum, to transcribe big band arrangements off the hit parade ...

Individual interviewees negotiated individual positions in relation to both categories, and defined what was valuable about the music in different ways from context to context. Using the terms 'entertainment' and 'low quality', Andy demonstrates his own resolution to the problem, arguing here, in relation to Ellington, that jazz can be <u>both</u> entertainment and art:

205. Andy: ... some of the great music, looking back at early jazz, ... actually quite a lot of it was entertainment music, ... for instance , Duke Ellington's jungle period writing, ... the reason he did that of course, was to get the customers in and entertain them ... and in the end, we look at it, and some of that is some of the greatest writing that's ever been written in jazz ... in other words it doesn't necessarily mean that, because you're entertaining people that you're going to be playing ... er, low quality music. I don't think they're mutually exclusive, you know.

For Andy, jazz generally can be high quality *and* entertaining. These examples indicate vividly the extent to which the function of jazz as popular music and/or as art is a live issue in both literature and in the daily professional lives of musicians. Such references to jazz as 'serious' and as 'art' point to the way in which the status of real world jazz has been either broad or contested, depending on your perspective, since the late 1930s. We can observe too that this data indicates jazz as a whole is increasingly seen as 'great' music, alongside and sometimes by implication within the same canon as classical music, even though it simultaneously retains elements of the musical material, context and functions of popular music.

We turn now to the substance of this chapter, which is the analysis of definitions of the relationship between jazz and classical music. The data presented here particularly focuses on a clear tendency not only to organise and so define a jazz repertoire in its own terms, but also to define its status in relation to existing definitions of what is important in classical music. This further supports the contention that the status of jazz is changing, and that, particularly in academic and educational writing and discussion, it is increasingly treated as a 'serious' music or as 'art', as classical music is. Meanwhile, in the second half of the chapter, a paradoxical tendency is identified in data on education, for classical music students to be described as having failings of various kinds, and for attitudes in classical music education to be criticised in various respects.

It was possible to categorise these data into four types. First, there were many examples of interviewees defining real world jazz by comparison – Ellington, for example, might be 'as fascinating as Mozart or Bach' (E123). Second, a number of terms common in the musicological analysis of classical music were found - 'harmony', 'counterpoint' and 'motive' were used to describe features considered significant in jazz too. Other language used in both literature and interviews suggests a tendency to canonise and to categorise into repertoires and hierarchies of greatness (see Chapter II, page 19ff.) as occurs in some accounts of classical

music. Third, descriptions of work with what were defined as 'classical students' revealed what the interviewees saw as failings in skills and attitudes associated with such students. Fourth, interview data revealed consistently vehement criticism of curriculum structures and teaching styles associated with classical music.

Defining jazz by referring to classical music

There were a large number of references to jazz in the data as valuable or significant simply because it was 'like' classical music or because musicians were like classical composers. To give an idea of the density of these references, below is the complete Code Index under the single heading 'Style: Classical music':

> Classical: A31j, A37a, A49, A134, A140b, A155, A158c, A174a-c, A183a, contemporary cl., B3, cl. stops at Wagner, B11c[see also LCl], lack of 20th cent., C30a; weird, varied, B17g, B23c, berio, B25a, C430b, C436; serialism, minimalism, B25b, baroque flute, B27b, influences, B32b/c, Holst musical Butlins, B32d, interpretation, obj., B44, not love for all styles, B54a, musicians as starved of creativity, B60b, C310;and rhythm skills, B60c; unreal expectations rel. career, B60c; narrow listening, B60c; C24a; singing teachers unwilling, C48a; helps jazz harm., C56a; C168a, C154a, C164; style of teaching too theoretical, C340, pianist quasi-classical, precision, (John Taylor), C214a; no diff in lang, not ped., jazz and cl., C511; unable to imp., hard to teach, D172; formal, disciplined, awe-inspiring, D254; mystery, happy to keep, D256; play without music, cl. not mentioned, E18b; ravel voicings useful, not bach, E53; ignorance re bevans, E53; phrasing, style, vs rkirk, E57; ellington, like moz, bach, schu, E125[see SG]; beet, bach straight from jazz, E185; bach, E191; 2-5-1, Vivaldi, E221; contrapuntal lines, E221; and knowing tradition, moz, beet, hay, E353; teach every day, E357; dot between two to make points, E361; cl reading techniques, E365, hear diff., reductiveness, E365; vs jazz rhythm and form, E369; style of hearing, E373; church class harms, cads, F31a, mum, messiah, F57; jazz is jazz, cl is cl, F255a; the sound of tradition, tunes but no sound, F255b; classical st., lack creativity, instruments in themselves, F289; focus on sound, intonation, written pieces, F289, need to become more aural, F289; never taught, F394; same format, tools used differently, j and cl, F396; cl precomposed, no comp/self exp, F398; audience reaction, snobbery, sit on feelings, F402;

applause at end, respect, F404a; less self exp, so applause for perf not structure, F404b;

It contains a particularly even spread across the six interviews and demonstrates a high level of density in references to classical music, regardless of the level of classical training each interviewee had.

Specific examples of references to named composers included:

> *123. Eric: ... Ellington, he's just one of the great figures in jazz ... I've studied his music, and I just find it as fascinating as Mozart or Bach.*

> *125. Eric: ... I hear his sounds, and I think, 'How did he do that? ... it's like Schubert, it has that purity about it. But how he could put together these voices of the band to make the sound that he did, to me is just the sign of a genius ...*

Further references by Eric to Beethoven's Fifth and Bach occur at E185-222, and at E353, Mozart, Beethoven and Haydn. Andy sometimes did the same:

> *211.c) Andy: ... the high points of jazz are just as full of impact as some of the high points of orchestral music ... there's bits of an Armstrong solo or a Charlie Parker solo which in my view rise to the heights of, say, the slow movement of the Eroica ... just fantastic, you know.*

It is not clear here exactly how the 'musical impact' of the Eroica is seen as similar to that of Armstrong or Parker.

For Ben and Carol, it was more 20th Century classical music:

> *11.c) Ben: [my school teacher] ... was partly coming from the school that said that music was that thing that died when Wagner died. But he listened to Bartok ... Bartok and Stravinsky were about as far as he got ... Luckily we had a common interest which*

was Debussy ... Debussy is still my favourite composer ever, and the source that a lot of stuff springs from.

---

3. Ben: ... I compose for the various groups that I'm involved with in the jazz field, and also I've begun to move in the last few years into a kind of contemporary classical area ...

25.a) Ben: Berio ... had a great ear for textures and harmonies and sonorities, and I loved that thing where the harmony ... it's non-functional but it's kind of para-functional, so in other words he does use things like cadences but they're very much disguised ... and Berio ... borrowed things from integral serialism ...

Carol also mentions her early classical training, of which she was critical, and in this section describes a lesson she gives to jazz and rock musicians, again using Berio:

430.b) Carol: ... another lesson we did last time, different group, was to look at non-harmonic, en-harmonic, is that the correct word? No, non-harmonic, means of accompanying a melody. We had the melody as a stimulus, and then we were exploring other ways of doing it. And I did have a framework, which was very close to what Berio had done, in the back of my mind and I was trying those ideas out within the group, but actually also trying to feed off their ideas at the same time.

Such references were less common in the data of Frank and Dave, neither of whom experienced a formal classical training or were born in Western Europe. Even in their interviews, however, considerable acknowledgement of and respect for the 'formality' and 'discipline' of classical music was evident:

D 254: ... I have had so little experience or know very little about it, I am always very awe-inspired by great formality ... like

classical music, and I ... can never quite understand the way it all works ... I love listening to classical music ... it's for me quite fascinating, and I think to myself, "Wow," you know, there is so much discipline involved ...

The Code Index in Appendix B (page 404.) also includes many other direct references to 'classical music' under Teaching and Learning.

Like the interviewees, some jazz critics, including Feather (1957), Schuller (1968), Williams (1970) and Collier (1983) have also felt the need to define the status of key jazz musicians by reference to classical music or composers. Williams asserts that Armstrong would play 'with such commanding presence as to be beyond category, almost (as they say of Beethoven's late quartets) to be beyond music' (1970: 59) ... 'The showbiz personality act, the coasting, the forced jokes and sometimes forced geniality ... all these drop away as we hear a surpassing artist create for us, each of us, a surpassing art' (59). Leonard (1962) notes some earlier examples. First, Howard Taubman on jazz itself, in a reference which resonates with Eric above (E123):

> 'Though it may shock the idolaters of the masters, it is fair to say that Ellington is a composer in the tradition of Bach and Haydn' (Leonard, 1962: 146, quoting Howard Taubman, New York Times, 29th December 1940: Section VII, 15: 'Swing and Mozart too')

and then Lilla Bell Pitts, music educator:

> 'If Johann Sebastian Bach were alive today, he and Benny Goodman would be the best of friends' (Leonard 1962: 151, quoting Pitts, Vice-President of the Music Educator's National Conference, in Music Educator's Journal, XXVI, October 1939: 18-19: "Music and Modern Youth')

Williams and Collier are also not shy to use the term 'genius', the ultimate term reserved for the classical composer. Williams uses it about Louis Armstrong (1959, Introduction) and Collier the same in a whole chapter entitled *The Nature*

of Genius in his 1983 Armstrong book. For Williams, Duke Ellington becomes the 'master', using 'all his sonorous resources'. Basie becomes the 'rebuilder' of jazz form, Charlie Parker the 'innovator', creator of a 'new musical language' (123), Monk is the 'speculator', after whose performance we come away 'not wanting to hum such pieces so much as wanting to hear them again' (142). Horace Silver in comparison is only second level, a 'craftsman' (178), rooted in gospel and hard bop.

These are all further examples of the canonical tendencies identified earlier and as such need little further discussion. On one level, these writers are simply arguing the value of this music in the strongest terms available to them. These jazz musicians seem autonomously 'great' and are treated essentially as great composers are. Jazz is also seen as 'music itself', rather than as arising from a social context or from the work of teams of players in interaction. The language used refers only to the musical material – its 'sonorous resources', its 'jazz form' and its 'musical language', and not to the initial social context or function of the music. In the context of this chapter, these new data are further evidence of the powerful need to define the status of the jazz musicians concerned as somehow equal to classical music, not only by comparing them with classical musicians, but also by using the same kinds of terms to define their achievements.

Defining melodic coherence in jazz

Turning again to the academic literature, there is further evidence of a tendency to assign status to jazz by valuing it using terms, and thus criteria, which have their origins in the musicology of classical music. Three of the most common terms found were 'motive', harmony' and 'counterpoint'. At the same time, other data suggests that, here as elsewhere, other academics are using new terms to define melodic coherence in jazz.

The motive is a key building block in many accounts of structural coherence in classical music (Reti, 1951; Cook 1987), and also recurs as a term in the jazz literature. Owens' (1974) work on Charlie Parker is the most well-known example of a reductive motivic analysis, and shows a line of thinking re-inforced in later work on the fugal pieces of the MJQ (1976) and to some extent in his more recent 1995 study of bebop too. Owens examines over two hundred Charlie Parker solos, and suggests in essence that the vocabulary of his entire output can be reduced to 64 'principal motives', laid out in a long typology. The implication is that Parker is good jazz because his solos, though improvised, may be seen as containing similar motivic structures to those found in Bach and are constructed with similar rigour. Stewart (1973) is a further example of a similar approach, this time using Schenkerian analysis common to the analysis of Schubert and Brahms (Forte and Gilbert, 1982; Cook, 1987) to define relationships between foreground, middleground and background in Clifford Brown solos. Hodeir, early pioneer of the analysis of jazz, is equally critical of solos which he considers lack structure. He argues that even solos by players with homogeneous styles are often marred by 'disconnected bits of nonsense' which 'show an incapacity for thinking through a thirty-two-bar chorus' (Hodeir, quoted in Smith, G, 1983: 96-7). Likewise, Sonny Rollins' solo on *Blue 7* was famously celebrated for its motivic coherence by Gunther Schuller. In an article which Walser describes as '... an important milestone for jazz scholarship in that it dealt specifically and rigorously with the details of an improvised solo' (Walser, 1999: 213), Schuller (in 1986b) sees a 'thematic unity' in Rollins' work which makes it 'greater' than less thematic improvisations. He calls Rollins a 'motivic' improviser. According to Davis (1986), Rollins' response to the article was to stop reading such reviews. Walser's comments are a useful clue here to a process underway when Schuller and Hodeir were writing, and clearly still current in the work of Owens and Stewart, whereby musicologists were examining the melodic structures of jazz for the first time, and using the procedures that they knew worked elsewhere. Terms like 'motive' were used to measure transcriptions of jazz solos against similar standards of motivic coherence used to value Bach.

There is also evidence in the jazz literature of a more recent move by jazz musicologists away from reliance on terms derived from classical music, and towards defining the melodic features of jazz improvisation using other terms too. Gregory Smith (1983), for example, sees jazz improvisation as 'formulaic composition', along the lines of the epic poetry of Homer. Here the performer constructs an improvised story, '... from a flexible plan of themes, some essential, some not ... the basic incidents and descriptions repeatedly encountered in epic poetry: the assembly of guests, arming for battle, return, recognition and the like ...' (1983: 6). He acknowledges the flexibility of improvising, and discusses the notion of spontaneity at some length, adding, after Ferand, that improvising 'without evident direct preparation' does not equate to a real freedom or free will. Like Nettl (1974), he believes the line between composition and improvisation is blurred. Smith too remarks of the *Blue 7* solo mentioned above, '... there is nothing systematic about the motivic interaction of Rollins' improvisation' (Smith, 1983: 104). He seems to imply here that although motivic patterns are observable, they are not evidence of Rollins' 'system'. Smith proposes instead a taxonomy of other possible improvisation processes similar to those of Smith, including 'paraphrase', 'ornamentation' and the like.

Bash (1981) identifies 'formulae' within Parker's playing, and argues that every mature musician develops a repertory of motives and phrases, and that even performances considered spontaneous are usually precomposed to some extent. Brown (1981) identifies exactly repeating motives in the solos of Oscar Peterson, but significantly also looks for 'contours', that is, inexact repetitions of similar phrases, defining a contour as '... a general impulse, perhaps as integral a part of his personality as his hand-writing' (Brown, 1981: 28). Blancq (1984) looks for 'continuity' rather than coherence in his analysis of Clifford Brown, and argues that Clifford Brown's melodic lines are significant because they ... 'unfold in a logical and dramatic way, so that the listener is exposed to a more complete musical statement rather than an episodic improvisation' (Blancq, 1984: 25).

Spring (1990) explores the use of what he calls 'formulas' in the playing of Charlie Christian, finding that formulas 'exhibit a great deal of variability in detail, so that even though they are persistent, they are not repetitive' (Spring, 1990: 12). In his model, each formula has a 'core' with prefixes and suffixes, and can be placed metrically in different places in the bar. Van der Bliek (1991) attempts a similar approach with Wes Montgomery's playing, focussing on *Movin' Along*, *Blue 'n' Boogie* and *West Coast Blues*. He identifies 'recurrent' and 'prominent' ideas, which can be pitch cells or modes of melodic construction. Like Nettl (1974), his starting-point is the 'model' that the improviser uses, its rhythmic, melodic and harmonic character. While looking to find 'coherence', he also sees improvising as taking place against other constraints such as the physical layout of notes on the instrument. His analysis distinctively involves the detailed study of treatment of particular bars within the chord sequence across successive choruses of a given solo, observing, for example, rhythmic variation around given 'models'.

Looser still is another concept found in the writing of Gunther Schuller - of a band or player's 'fingerprint', or 'personal sonoric conception' (1986b: 29). This term defines a more abstract, intuitive but nevertheless recognisable set of continuities in improvised performances. For Schuller, the essence of the identity of a band or player, such as Monk, Mingus or Miles Davis, remains constant as a developing narrative across a number of performances over many years. The elements defining that identity are often the slides, timbral changes and flexibilities around the given pulse that, for example, characterise Parker solos and the vocal style of Billie Holiday (Brackett, 1995), as much any 'motivic' repetitions and developments.

Others follow Schuller in arguing that the more non-motivic areas in a jazz solo are the most significant, and that improvising allows for more plastic use of melodic material. Krin Gabbard's comment in his 1993 critique of Williams'

1966 analysis of Parker's *'Embraceable you'* is perhaps the most challenging to the notion of the value of motivic consistency or coherence in improvising:

> Parker's work might just as easily be discussed in terms of how he destroys the illusion of organic unity in his solos (Gabbard, 1993: 80, my underlining).

He transforms our view of Parker's work, by suggesting that jazz musicians create musical tension or excitement by disrupting or at least extending harmonic and motivic coherence, and by pushing the structural boundaries of the harmony and melody to the limit.

A much wider set of definitions of melodic coherence is evident in these more recent examples, from the loosest chaos theory of Gabbard via 'contours' and 'formulae' to 'sonoric conceptions' and 'fingerprints'. They contrast with Schuller's strict motivic improvising and Owens' motivic analysis, because they admit elements of unpredictability, spontaneity and interaction in analyses of improvisation. Melodies are valued for their expressive moments of ornamentation and embellishment around given norms, rather than for the clever way in which they may be unified by reference to a single piece of melodic material. Even here, however, the issue of status recurs. Recent jazz academics understand the partialities of using musicological procedures useful in analysis of Bach fugues or Schumann piano works to analyse Charlie Parker or Clifford Brown. Yet even they feel a strong need to find ways of defining the value of jazz solos which are accepted and have equal validity in the academic arena.

'Harmony' and 'counterpoint' in jazz: the higher status of academic knowledge

Alongside 'motive' were other recurring terms, including 'harmony' and 'counterpoint'. These are particularly interesting because they are not necessarily

terms that jazz musicians would have used when writing these tunes, though some might have done. Discussion of these terms leads into an account of data from Andy which demonstrates a tension between the real world harmonic knowledge of a successful jazz arranger and the standard 'H. and C.'-style academic harmonic knowledge of the Bach chorale.

A top-flight jazz musician and arranger, who had written for professional big bands and for BBC broadcasts for many years before he came to his classical training, Andy first discusses differences between the harmony of jazz and classical music as differences in taste between 'curry' and ' lettuce leaf':

> *31. i) Andy: ... there were certain things I could hear, but I didn't know what they were, and couldn't put them down ... later on I realised that ... they were ... traditional four-part harmony ... I'd gone into dissonance very early ... I always compare it to eating curry for a year or two, and then trying to taste a lettuce leaf ... (laughs) ...*
>
> *31.j) and ... when I went to study with a man called [man's name] ... so he put me on sixteenth century counterpoint, Palestrina, Vittoria and Byrd and all that, for a couple of years, and that really did straighten me out, I did start to hear consonance in the way that it should be ... what one melody does to another melody, and I owe him a debt for that, you know.*

As a jazz musician, Andy goes on to say that his growing understanding of classical harmony proved to be a way of improving what he calls his 'horizontal writing':

> *37.b) Andy: ... I wrote rotten Bach chorales ... I remember trying to write a Bach chorale quite early and I was really doing it with chord symbols ... obviously the horizontal writing was pretty duff ...*

He suggests that this was due to a lack of knowledge on his part:

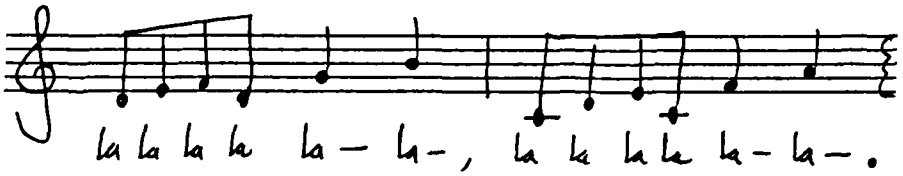
... I didn't know about suspension, I didn't know about, er ... for instance, category of interval, ... there's a whole knowledge which the French call solfege which we don't teach in this country, ...

In spite of his long experience in the real world as a professional jazz composer and arranger, he defines his later classical harmony training, learnt on a formal university course, as somehow more valid and complete. He had to hear consonance 'in the way that it should be' and had gone into dissonance 'early'. He was 'straightened out' by counterpoint training, ' ... there was no way you could gain that knowledge except through Bach chorales'. To say that jazz only gave Andy part of the picture would be an understatement. He clearly feels that his classical training in harmony gave him a framework in which he could contextualise all his earlier musical experience. This included a new set of terms ('suspension', 'category of interval') and a new set of rules as to what was right or wrong harmonically. Given that he is almost exclusively a jazz composer, there's even the fascinating implication here that his jazz writing improved as a result of studying Palestrina, Vittoria and Byrd. From the literature, Dave Liebman comes close to Andy here in his respect for what he calls the 'rules of counterpoint and voice-leading' (1988: 75ff). In his discussion of bebop, Liebman calls it the 'callisthenics of jazz improvisation' and 'should be mandatory for all music education majors, classical and musicology students' because it 'operates in a very logical way' and is 'similar to the rules of counterpoint and voice-leading as taught for hundreds of years in classical conservatories'. Bebop becomes, in a sense, the Bach chorales of jazz – a set of high status autonomous texts, which are good in themselves and take on special importance in the teaching of harmony and counterpoint.

Eric also mentions counterpoint in the context of his jazz teaching, and talks of hearing II-V-I progressions in terms of 'linear movement':

365. Eric: ... I find it odd that classical musicians... general term here ... don't seem to recognise the II-V-I movement in the

same way that jazz musicians do. Er, ... very good classical musicians have said that they hear it as counterpoint, they hear it as ...



instead of ... we hear just two-five-one [sings D, G, C] ... you know, whatever we hear, but we can reduce it down to that ... whereas they hear it much more as linear movement ...

Asked to identify differences between the two styles, Andy adds elsewhere that he found inversions and 16th Century counterpoint including species counterpoint particularly useful (A41), though he adds that the role the walking bass line takes in jazz modified these insights to some extent. For Andy and Eric, jazz harmony also contains 'horizontal writing', linear movement' and 'counterpoint' too, just as Owens (1974) argued above that Charlie Parker solos contain motivic structures of the same kind as we see in Bach. They apply such terms to jazz, even though the jazz musicians who invented bebop harmony would rarely discuss their work in terms of concepts like 'counterpoint' or 'what one melody does to another melody'.

There are two sets of terms and two knowledges at work here, a real world knowledge and an educational knowledge, and the terms of the educational knowledge are often based in classical music. To extend Andy's curry and lettuce leaf analogy even further, both curry (jazz harmony) and lettuce leaves (contrapuntal harmony in the style of the Bach chorale) are on the same menu. Yet the menu itself, the framework or system which defines the range of

conceptual possibilities within 'harmony', seems to be the menu of Bach chorales, voice-leading, of consonance and dissonance, all terms conventional to classical music. We have no terms with which to conceive of an educational knowledge of harmony which does not include counterpoint, and the model of harmony and counterpoint applied in classical music education is clearly seen in the data to reveal useful insights in some kinds of jazz, otherwise it would not be used by these interviewees. What is interesting here is that, in the academic and educational world, Bach four part choral harmony, Palestrina counterpoint and motivic and Schenkerian analysis continue to have a particular power which allows them, as models of the analysis of Shepherd's 'music itself', to apply to jazz. Even educators of long experience like Liebman and Andy seem blithely uncritical of the concept of harmony and counterpoint in jazz, even though there are obvious contexts in which the two are surely musically incompatible. Other styles of harmony common within jazz, such as the blues, modal harmony and free jazz fade into the background, and appear much less in textbooks or academic or educational discussions of jazz harmony, just as other kinds of classical harmony do too in the canonical structures of classical music. Academic writing in jazz, then, is beset not only by the problems of using words to identify musical features in improvising, but also of having to differentiate between the ways in which those words are used in classical music and jazz. A conflict between two conceptual frameworks is being played out, and this data indicates that this conflict is particularly fierce in academic and educational circles, where both Andy's interview and these academic analyses indicate that the influence of definitions originating in classical music remains particularly powerful.

The dominance of classical piano tone and good 'technique' in education

There were several instances of tension between jazz in education and what interviewees described as 'classical' conventions of instrumental teaching. For

example, Ben has little respect for what he sees as a dominant set of standards that he defines here as playing an instrument 'properly':

> *B40a Ben: ... I'm not playing the [main instrument] properly, in a classical way ... this spurious argument that says that in order for you to be able to play jazz, you have to learn classical music first. This is a good sound, solid, all-round form of education, which will equip you to go on and play anything else after that. Crap!*

The major example of this was found in data from Carol and Eric on piano tone and piano 'technique'. We begin with two contrasting definitions of good piano sound in jazz. Of the pianist in her band, Carol said:

> *214.a) Carol: ... My pianist's playing is quasi-classical, because she was ... a very good classical pianist before she changed to jazz, so she's got the kind of precision that John Taylor's got ...which I like, ... the sensitivity there.*

John Taylor plays exclusively jazz, but nevertheless has 'precision' and 'sensitivity' associated with 'classical' music. It is as if the surely more strictly accurate description of the player as having 'jazz' precision and sensitivity is somehow inappropriate while 'classical precision and sensitivity' is especially valuable.

We turn now to Eric, who has two different definitions of piano tone in real world jazz, but only one in education. First, here is Eric discussing the 'hard piano tone' of real world jazz pianist, Thelonious Monk:

> *379. Eric: ... it's very difficult ... one person could find Thelonious Monk somebody who plays with a really hard piano tone ... others could find him, like I do, just the most incredibly exciting pianist <u>because</u> of his hard piano tone.*

The data suggests that there are two sets of standards in assessing real world good piano tone - Monk's exciting 'hard tone' and Carol's John Taylor 'sensitivity'. In

two separate instances discussing his own teaching and learning, Eric then goes on to mention the concept of 'technique':

> *20. Eric: ... it was this guy who came to school who turned me around ... he began to get my technique sorted out.*

and later:

> *24.a) Eric: Well I had two teachers. The first one ... the first lady that I had ... she was very hot in technique ...*

Later, he expresses very different preferences than those for Monk expressed above (379). In this example, which relates to education, he advocates only Taylor's 'sensitivity' and 'good tone' approach. Oscar Peterson and Fats Waller are broadly from the same school, and are certainly not Monk-style players:

> *301. Eric: ... musical playing as a piano player is a big thing in my mind [?] ... I hate people playing with bad piano tone ... I seem to get ... terribly young pianists that play like they've got fingers of steel ... with no sense of piano phrasing. They should go and listen to Oscar Peterson, and listen to the beauty of his sound ... Fats Waller, Bill Evans ... beautiful piano sound ...*

To check that I was clear as to what he was saying, I asked him directly about how his previous statement related to his description of Monk:

> *381: Eric: ... If I know some one is wrong, from a clearly technical point of view, then I would just say, 'Look, you know, that's wrong. If you do it like that, you are going to end up with tendonitis, or you are going to play with bad tone or you'll never execute that fast passage, right ... fast passage accurately ... because of the way you're fingering. That's one thing ... that's just purely technique ... musical points are slightly different.*
>
> *382. Charlie: But there is an overlap between the two, isn't there? Or there are points where it is possible to argue ... you know, if you'd been teaching Thelonious Monk, you might have said, on balance, ...*

383. Eric: *You're doing it wrong! ... [finishing Ch's sentence]*

384. Charlie: *..."soften your tone, mate." [laughs] ...*

387. Eric: *Listen, it horrifies me to think, if I had had Stan Tracey as a pupil, that I would have stopped him playing the piano the way he does.*

Once again more open, complex and ambiguous definitions of 'good' music-making found in real world jazz are in tension with narrower definitions in education. Moreover, these narrower definitions are this time clearly derived from classical music, and labelled as such.

Weaknesses in the skills of 'classical students'

All the interviewees spent at least a proportion of their time teaching jazz to learners who already had some performing experience of classical music, and all discussed teaching jazz to what they called 'classical students'. These 'classical students' were consistently presented in the data as being different from jazz students, and as having a set of characteristic weaknesses in their skills. The focus of these weaknesses was on three main areas: working by ear, rhythm and improvisation. Here is Dave, who said his hardest challenge as a teacher was getting some 'classically trained musicians' to 'do anything at all':

172. Dave: *... I have come across some students where they're all classically trained musicians and ... I have to say to them, "Look, I know you can read all this stuff, and I can't read any of those things, but I want you to improvise, and try to do something, and they don't do <u>anything at all</u> [D's emphasis], ... [they say] we can't do that ... but as I say, I soon, out of my box of tricks, I will find something that will turn them around.*

Eric was classically trained. At home, his family played by ear in the evenings. He recounts here how surprised his dad would be when he returned from a classical music college with fellow music students from the conservatoire:

> *E18.b)* *My dad found it very strange when I would come home as a music student with people who really could play very, very well, they couldn't play without the music. He would say, "What's the matter with them? Why can't they ... why don't they sit down and play?" "What do they have their music for?" I used to wonder about that too.*

Frank's experience was similar:

> *289. Frank:* *... in classical music ... the musicians it creates are ... just ... instruments in themselves ... they are not creative enough, and the music ... or the way of teaching doesn't teach them to be personally creative ... it trains them to have beautiful sounds, good intonation and to play written pieces ... it's been difficult to ... make them change their way of thinking and make them become more aural about the music ...*

Here Frank unusually, if briefly, describes the strengths in classical students, and this is the only instance in the interviews where educational strengths were described. Frank emphasises his role in changing a pre-existing practice here, a key observation. Jazz teachers must not only teach jazz, but also change pre-existing practices.

The need for classical musicians to become 'more aural about the music' is echoed in another group of data about what E calls hearing 'as a jazz musician':

> *373. Eric:* *... I loved that quote that my son came up with ... a few years ago, that, 'I play like a classical musician but I hear as a jazz musician.'*

Eric defines jazz as a distinctive way of hearing music:

375. Eric: ... my son realised very quickly ... that jazz theory was something that he should learn. So he set about learning it over a couple of years, just sat there and absorbed all the theory books.

His son 'looks at it' differently from classical musicians:

375. Eric: ... classical musicians don't look at it like that ... [He] consequently could hear all these II-V-I's, could hear guide tone lines, could hear inner chromatic passing-tones, all that stuff, so when you listen to classical music, you of course hear all that.

376. Charlie: Right ...

377. Eric: So, er, ... that's what I mean. I think that's a good way of putting it ... that you can play classical music, but you hear it as jazz music.

Being able to 'hear' these theoretical concepts gives Eric's son the ability to 'hear as a jazz musician' or 'hear it as jazz music'.

Andy has a similar idea, which he calls 'a really working knowledge of how music works':

174.b) Andy: Now it strikes me that it's a waste of time for guys to learn contrary motion in thirds ... while they're in college ... whereas they don't have a really working knowledge of how music works.

176.c) ... as far as a knowledge of music, a real thorough knowledge of harmony, and how it works ... again, a lot of people on the classical course at [the university where he teaches] seem to think that harmony is something that you'll never need anyway, so they concentrate on their tuition, and they're going to pass that antipathy on to their students if they teach as well.

While it is useful for all musicians, harmony is something that classical students feel is 'something you'll never need anyway', and the classical music curriculum instead focuses on 'contrary motion in thirds', the skills of classical instrumental performance. Jazz musicians by contrast need the complementary compositional skills of 'hearing' harmony and applying harmonic structures in their improvising.

Andy also specifically identifies some of the 'classical rhythmic habits' these classical students have, together with the rhythmic features of jazz which classical orchestral musicians find difficult to cope with (A140c):

> *136.a) Andy: ... one of things that interests me is getting people who have been classically trained, and what it is that prevents them from becoming jazz players. And I find one of the things, for instance, are the ... classical rhythmic habits which are actually learnt by rote ... If ... most classical musicians are brought up ... in the Classical period, Mozart and Haydn ..., then they automatically have a terrific respect for the first and third beat of the bar, ... and everything else is an anacrusis to that, or a passing-note from that, and this is very difficult to kick. Also, of course, jazz players have ... rhythmic clichés which they find difficult to kick. For instance the syncopated quaver, and stuff like that, which, if they play classically, they have problems, you know ...*

In this example, Andy differentiates between the two styles by their rhythmic clichés. He is careful not to imply that jazz musicians are better than classical musicians – they have their habits too.

Carol echoes Andy in defining what she calls a 'first beat of the bar society':

> *374. Carol: ... when students ... start improvising, they tend to start on the first beat of the bar ... out of insecurity, and because that's ... we are a first beat of the bar society initially ... don't leave*

any space ... don't know what it feels like to start three and a half beats in ...

Carol goes further than Andy here. She sees the 'first beat of the bar society' as the society jazz educators face in their work. Jazz is again defined as going against some kind of norm. No specific implication is given here that that norm is derived from classical music, though Andy sees a focus on the first beat as a predominantly classical characteristic.

There were also descriptions in the data of educational activities focused specifically on these issues. At a London conservatoire and working with 'classical' students, Ben suggests he tries to get students to 'put back in their own thing' (B60b, quoted in Chapter IV, page 114. above). Here Ben is aiming to develop a specific set of skills in these classical students, and to work in a 'therapeutic' and non-prescriptive way. On other occasions, he does prescribe repertoire in different ways, so by being non-prescriptive here, he aims to develop in these classical learners the jazz skills of taking decisions for themselves about the vocabulary and repertoire they play, and how they should improvise.

Taken as a whole, this data indicates a consensus that jazz educators have special barriers to overcome in their work with classical students. Jazz education involves getting classical students to: become 'more aural about the music' and more 'creative'; get used to a less 'prescriptive' approach; become less of a 'first beat of the bar society', 'hear it as jazz'; get a working knowledge of 'how the music works'; and finally, learn to 'play without the music'. The focus of jazz education is specifically to overcome a number of barriers to good jazz playing which classical music and its analogue in education set up. The aims of teaching and learning jazz are defined here as involving not only learning the skills and vocabulary of jazz, but also as overcoming other learnt habits of classical music. As Swanwick comments in his discussion of Priest's 1989 article on playing by ear, 'students in any kind of formal music education should surely be able to engage in at least some of these very natural musical strategies' (1999: 56).

Criticisms of the classical curriculum and teaching styles

Finally, equally striking was the extent of the interviewees' criticisms of the curriculum and teaching styles associated with classical music. Here no strengths were mentioned at all. Andy, Ben, Carol and Eric[1] all had experience of classical music education at tertiary level, and a selection of their criticisms follows, structured as a series of bullet points. In education, classical music education was seen as:

- Based on 'hatred' and 'fear' and 'competition' between learners:

  13.a) Ben: ... this teacher ... basically instilled a real hatred of the instrument and fear ... fear and hatred are the basis of the classical music education system ...

  [a full account of this phase of Ben's training is given in the Data Appendix, B12-28]

- Using fear as motivation; characterised by 'over-specialisation' and 'narrow, nasty' attitudes towards other players and styles:

  40.a) Ben: ... the motivation for checking out my own playing or certain aspects of my own playing was from the point of view of fear ... oh, hell, I'm going to be exposed, people are going to think I'm shit ... actually the further you go into classical music training, the less you are capable of playing any other sort of music. It's completely narrow, it's a terrible thing, it's a specialising to the point of redundancy, and inculcating really nasty attitudes towards other people, other players.

- Lacking vocational relevance:

174.a) Andy: ... they're taught by orchestral players, who seem to imagine that all of them are going to end up in the LSO ... the number of orchestras elsewhere is getting thinner by the minute, and they're preparing for that. [See Data Appendix, B60b]

- Uninspiring, standardised, 'showered with dandruff' and likely to kill one's love of music:

49. Andy: ... I love Beethoven's music now, but prior to that I found it a very difficult concept, just seeming like, er, a standard repertoire, dusty old, unexciting music to me at that time.

43.b) Andy: ... there was no way you could gain that knowledge except through Bach chorales and of course that was this horrendous stuff called classical music teaching at the time, which ... you wanted to ... avoid because you were trying to take care of your love of music ... I was afraid that if I got into that too much it would kill it.

44. Charlie: Why was that ... because ...

45. Andy: Well, because of the ethos of classical training at that particular time, it just seemed to be showered in dandruff.

- Overly theoretical; lacking in direct or aural experience of music itself; highly teacher-directed and narrowly prejudiced:

30.a) Carol: Well ... there was teaching Bach four-part harmony and counterpoint like it's been taught in like, you know, fifty-sixty years ago, as far as I could make out. Complete lectureship from the front - go away - do this - Oh, that's wrong, this isn't very good

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[1] Dave and Frank were the least knowledgeable about classical music education, and rarely mentioned it in terms.

- never any referral to the ear, ever, ever, ever - so you were trying to do music as a set of rules without hearing it, erm, ... history lectures dry, uninspiring, by and large, prejudiced, can't mention gay composers like Britten ... anything past the Romantic really wasn't really ... run by a professor who didn't believe in stereos and even he didn't like music, so he'd never buy any equipment to listen ... no practice rooms ... bad pianos ...

- Stylistically rigid, and ignorant of jazz and its significance or skill levels:

  53. Eric: ... more often than not, the harmony teachers that I had just said, you know, 'You've got consecutive fifths there'... or ... I said, 'Yeah, but I don't want to ... don't want to sound like Bach. I want to ... sound like Bill Evans ...', you know, and it was, 'Bill who?'

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  48. a) Carol: ... when I ... started having lessons with someone who was very broad ... it took me about twenty-five phone-calls to get her because everybody else, as soon as I mentioned jazz, just slammed the phone down practically ...

To summarise, classical music education is portrayed here as involving a relatively rigid and notation-based repertoire, taught mostly through teacher-centred and competitive teaching strategies and without sufficient practical experience of the music or awareness of how it relates to other styles. References to stylistic narrowness and ignorance of other styles appear several times, again revealing jazz musicians as feeling unrecognised in this context, and also contrasting starkly with our theme of openness and flexibility from earlier chapters.

Summary and discussion of findings

From this data, it is reasonable to suggest that what the writers and interviewees call classical music plays a substantial role in the way in which musicians and educators define jazz. Why should such a large emphasis on classical music be evident, and what does this mean both for real world jazz and also for jazz in education?

One reason is that references to classical music increase the status of jazz. Taking the academic 'voice' first, Krin Gabbard (1993) observes that currently 'a disproportionate amount of jazz scholarship is and has been devoted to finding the most effective means for identifying and exalting favoured artists' (8). He suggests that writing and speaking of this kind is evidence of a need within jazz to define itself as comparable in 'value' to classical music, and goes on to argue that this is inevitable for the legitimation of teaching and research in jazz. Gabbard's focus on legitimation is important, and defines a key function of academic research shared by teaching too, that is not necessarily found in performing. As the music is increasingly researched and taught, those involved are required to argue some level of legitimacy for jazz, in a way that players have no need to do. These kinds of comparisons are part of the coming of age of a mature jazz studies, and a symptom of the changing status of jazz as a music worthy to be studied. Walser's comments concerning motivic coherence are along similar lines (page 233. above). What this research shows is that, in their concern to argue the legitimacy of jazz, educators, along with academics, are tending to change the way in which it is defined.

Such processes of coming of age and of increasing status demonstrate a further tendency in the data, noted by Gabbard in his comments about legitimacy, to canonise and decontextualise jazz. In my initial references to the development of the jazz canon quoted earlier (Chapter II, page 20-21.), Citron suggests that the 'parameters' of the canon are dependent on value systems that have grown up

with it. However, this data indicates that what she calls the 'parameters' of the 'value system' of jazz grew up with the creation of a different canon, that of classical music. Terms like 'rhythm', 'harmony', 'counterpoint', 'motive' and 'piano tone' set up expectations as to the kinds of structural features to be identified and valued by listeners. However, these expectations are not stylistically neutral and are laden with associations with the classical music to which they were originally applied. Paradoxically jazz educators are not only defining their own canon and defending it in a relatively new and changing field, but are also using the language and so valuing the structural features principally associated with another style as they do so.

One explanation for this phenomenon might be that the writers and interviewees are simply using terms and references with which they are already familiar. It might be argued that the study of classical music precedes that of jazz, and there is an existing and effective musicological language and values. However, a number of findings from this chapter seem to indicate a more active competition for status between jazz and classical music, particularly in education. Carol and Andy indicate a frustration with the 'first beat of the bar society', for example. Data on teaching jazz to classical students also show that many have already absorbed an approach to music making which is antipathetic to the musical practices of jazz, because it is predicated on reading stave notation, and contains less emphasis on improvising and working interactively by ear. Eric is aware of a number of approaches simultaneously available to piano tone in jazz, but feels able only to offer learners the one involving 'classical' technique. Andy learnt to conceptualise jazz in a 'better' way afterwards by using the terms of classical music. His performing knowledge of jazz became subsumed and formalised within a later university education dominated by terms originating in classical music. Terms like 'counterpoint' are seen as valid ways of describing jazz, even though they are not terms musicians playing the music would necessarily recognise as associated with it. Such terms remain outside many definitions of the style itself currently, but are found in the academic literature and in education.

The terms, language and references of classical music are a particularly dominant force – one that interviewees and writers were unable to ignore and which change the definition of jazz found in education to a significant extent. On the evidence of this data, the stylistic playing field in music education is not level, but instead is tipped in favour of classical music, a music which both literature and interview data shows still commands a necessary 'respect' as music 'in itself', even for those interviewees not versed in the style. Once, as it were, the music stops, and the naming of parts necessary for evaluation and education begins, the canonical language and therefore what Citron calls the 'parameters' and 'value system' of classical music knowledge take over. Jazz learners sometimes come to the context of jazz education already skilled in classical music and in the use of its terms. Classical music effectively determines many aspects of the way in which jazz is spoken about, analysed, valued and taught. It plays a increasingly significant part in determining its status, and therefore the way in which it is to be defined, and this influence is more pronounced in education than outside it.

Finally, we turn to findings concerning teaching and learning in jazz. Data concerning attitudes to classical music education and to the weaknesses of classical students tell a very different story from that found in the real world. Far from wanting to be like classical music educators in some way, the interviewees indicated that there were significant problems with the structure and teaching and learning strategies of classical music education. It produced students who needed to unlearn rhythmic habits, and who had an unhealthy dependence on notation and a fear of improvising. The curriculum was narrow and over-prescriptive, and the approach to performance was insufficiently based on an understanding of the musical processes involved. While jazz educators indicated a need for equal status with classical music, they were simultaneously highly critical of the educational tradition that goes along with it. It would be unwise to infer anything about the nature of teaching and learning in jazz from these interviewees' comments about the short-comings of classical music education. However, we can at least observe

in closing that these negative comments are consistent with the findings in earlier chapters, and that the ideal curriculum of these jazz educators involves an understanding of groove, interaction, self-expression and improvisation, and is open, stylistically flexible and predominantly student-centred.

IX

Tensions between definitions of real world jazz and jazz in education

This concluding chapter gathers together and discusses the research findings concerning tensions between real world and educational jazz. It identifies significant tensions in a number of conceptual areas and proposes that two factors within teaching and learning in jazz contribute to those tensions. In the final section, the implications of these findings are discussed and possibilities for future research are suggested.

Tensions between real world jazz and jazz in education

We begin with definitions of the substyles of jazz. Three tensions were noted with regard to fusion. First, in line with theory on canonicity, fusion was consistently less prominent in textbooks and other discussion of music-making around education, and it also figured less in educational material focused on performance. For Marsalis, it should be excluded from jazz altogether. Fusion was also actively discouraged in education by Dave and Frank, who felt that jazz skills were often better fostered in the study of more mainstream styles. Even for Ben, whose real world definition was the most eclectic, 'Bb jazz' appeared more in education. Secondly, the many ambiguities and contradictions as to the status of fusion, present in the real world, were less

evident. Textbooks provided evidence that educational definitions of fusion were much simplified. This simplification was partly a function of the level of difficulty, and a need to articulate the style in ways seen as appropriate for less experienced learners by reducing differences between fusion and other styles to a series of bullet points. Thirdly, fusion was defined as a 'harder' sub-style in education, even though paradoxically it was also seen as the substyle through which interviewees indicated many real world musicians came to jazz initially.

Two tensions can be discerned in definitions of bebop. First and most importantly, while fusion became less prominent, the tunes and vocabulary of bebop became more prominent in education. Unlike fusion, bebop's repertoire was also more clearly defined and so too were its features and its merits as a style worthy to be on a curriculum. Bebop and hardbop were consistently seen as important in providing 'solutions to harmonic problems', even by interviewees who used it little in their real world playing. Bebop was close to becoming the 'Bach chorales' of jazz education as a set of abstract and autonomously valuable harmonic and melodic improvising techniques, to be mastered as good 'in themselves'. Dave for example, felt the need to establish his 'middleground' between the real world fusion-based experience of budding jazz musicians and the demands of jazz in education. Second, a reduction in complexity was present in educational accounts of bebop similar to that found in fusion. The initial contestedness of bebop as jazz, as expressed in the 'moldy figs and modernists' debate, was replaced by an often unquestioned assumption that it was central to the style, and its tension with a more eclectic and contemporary jazz was also less evident. Like fusion, bebop becomes simpler and more decontextualised in education, and processes of canonisation are evident.

Three main findings emerged concerning ethnicity. The first is that the full range of definitions of ethnic identity in real world jazz was also found in education, and the same tensions between the various strongly held essentialist and anti-essentialist positions Gilroy identifies were present. At one extreme were definitions that associated jazz with a single, unified 'black' or African American identity. At the other

were those that denied the possibility or usefulness of associating jazz with any unified ethnic identity at all. The existence of a black learning style was one area where this tension was articulated. However, across both literature and interviews, my second finding is that in education ethnic identity was generally much less explicit in discussion of the musical style. Whatever their real world positions, the interviewees rarely taught jazz as 'black' or as belonging to any ethnicity. Frank's 'tradition', for example, involved almost exclusively African American players, but they were rarely defined as such. Discussion of the extent to which certain ethnic identities are associated with real world jazz was present in much of the real world literature and in every interview other than Eric's, but it was noticeably absent from interview data on education. As in bebop and fusion above, this is further evidence of a tendency for complexities and tensions between definitions to be suppressed in the educational construction of the style. The absence of a particular feature in the data, such as explicit reference to ethnicity, is clearly a less reliable finding than its presence. As I mention in Chapter III above (pages 71-3.), interviewer-interviewee relationships may have affected the extent to which ethnicity was made explicit. It is possible, though I suggest unlikely, that if facilitated to talk about these issues in other ways or by another interviewer, interviewees would have produced a more explicit set of definitions of ethnicity in educational jazz. The fact that it was a pattern across several interviews, and that these ideas were also absent from the educational literature and textbooks suggests that this less explicit position is a more general characteristic of definitions of jazz in education. The phenomenon of reduced explicitness also supports the more general finding that in education contextual tensions, such as the role of ethnicity or the function of the style as 'art' or entertainment, are suppressed. The third, perhaps more tentative finding is therefore that, as with bebop and fusion, educational processes cause ethnicity in jazz not only to become simpler but also to become decontextualised.

Many of the features of the journey towards openness and self-knowledge also appeared in discussion of education, and this is a central finding, connecting with the blurred nature of the boundary between real world and education in this area. Music-making was defined as a journey of learning, both about the self and about the style.

Nurture, support, feeding and a non-prescriptive approach were defined as ideal features of jazz in education too, because they facilitate processes of self-expression and personal growth towards self-knowledge through the development of self-awareness. Several interviewees also discussed the problem of facilitating learners, particularly from classical backgrounds, to play in ways which were not only good jazz but also contained aspects of the learners' own personal way of playing. Features of education work described as undesirable included a 'need to control', which Carol suggested teachers of jazz needed to 'let go of', and the idea that prescribing educational outcomes tends to reduce the musical possibilities available to real world players. A tension is revealed here between jazz in education as learning about musical features and jazz in education as learning about the self. In the real world, music-making is seen as leading to personal growth through self-expression. The objective of playing in ways 'truthful' to the self was frequently articulated, and this kind of learning was articulated as a central feature of the style. In education, these notions are in tension with an extra externally defined need to use certain substyles and vocabularies, and this was seen as inhibiting such 'truthful' playing and learning. The journey of growth towards self-expression, though present, was therefore also less prominent in education.

The qualities of interaction defined as characteristic of real world jazz were most clearly reflected in music-making in education through the interviews, and were generally covered in less depth in the literature, with the exception of the work of Monson and Berliner. Ben, for example, defined interaction as a crucial skill in real world jazz musicians and, as 'social skills', interaction also featured in discussion of learners too, where many of the same 'co-operative' qualities in the music were emphasised. Educators were consistently described as facilitators and mentors, and interviewees gave many examples of educational situations where they shied away from intervening as 'teachers' in order to preserve a group interaction in the music-making that was controlled by learners. Learners were often described as having to define their own direction and as having to motivate themselves, and tasks were designed to leave space for learner decision-making. Interviewees nevertheless

described some situations where they did intervene in more directive ways, or where jazz was seen as some kind of system to be learnt, but in each case, in line with Carol's 'letting go of the need to control', misgivings were expressed about this kind of teaching role. The more jazz appeared in schools and education and became more directive and teacher-led, the more the features of interaction defined as necessary for successful real world jazz were less likely to be present. As with self-expression above, a tension was evident between the need for the educator to intervene in musical interaction to facilitate effective learning, and a real world need for such intervention not to be present in music-making in order to achieve openness and flexibility.

Finally, we return to the musicological context in which definitions of jazz occur. Here the main finding is that terms originating from the criticism of classical music were more prevalent in definitions found in jazz in education than in those of real world jazz. Educators were more concerned to communicate the status of jazz, and did so by identifying, naming and evaluating features associated with good classical music, and using comparisons with classical music more in their definitions. Jazz features and social practices that fitted analytical and other models of good classical music, like those of bebop, tended to be defined as more valuable in education than outside it. At the same time, more mature and subtle definitions of jazz are emerging in the academic literature, which identify different and more distinctive features as characteristic of the style, though there was less evidence of these newer definitions in interviewee and writer discussion of education. References to jazz as popular music were also notably absent in education. Definitions of musical qualities such as those of piano touch and sonority in jazz were also influenced by those from classical music. Eric indicated that, in education, pianists like Thelonious Monk would be asked to change their approach because their piano touch was, in effect, insufficiently classical. This too indicates some simplification of the complexity of jazz piano touch in the real world, as well as a tendency to revert to classical models of good playing already common in education.

Interviewees valued the academic knowledge associated with classical music more than their real world knowledge, even though their real world knowledge was gleaned

sometimes from long experience working in jazz at the highest levels. Classical training was defined as more valid, both in Eric's discussion of piano touch and in Andy's account of his harmony training. It was more systematic and comprehensive to them, and it functioned for them as a way of contextualising and organising their real world knowledge. The most obvious explanation for such tensions is an increased pressure in education to establish a status for jazz as valuable, or worthy of study, and an increasing competition between the two styles in the context of the dominance of models of value in music which originate in the musicological traditions of classical music. Paradoxically, however, interviewees also indicated that they sometimes found rhythmic habits, approaches to the use of notation and approaches to improvising common in classical music education unsatisfactory for the teaching of jazz, and expressed frustration at having to 'unteach' classical music. While classical music was seen as valuable, many aspects of the educational tradition associated with of classical music were seen as an active impediment to good jazz learning. Taken together, these data also point to a bias in definitions of jazz in education in favour of features and social practices valued in classical music, and this is the main finding. Jazz educators face particular problems. First, the musicology of jazz is still developing, and this makes it harder for jazz educators to define clearly what is important for their learners. Secondly, the terms and criteria used to define jazz as valuable originate in the evaluation of another style.

We can now summarise these findings concerning tensions between definitions of real world and educational jazz. In education, substyles change in prominence, such that bebop is defined as more prominent and fusion less so. Ethnicity becomes less explicit in education, though the full range of positions on ethnicity is still present. Self-expression and the process of growth towards self-knowledge are present but less evident, because they are in tension with an increased need in education to play using certain substyles and vocabularies. Group interactions in jazz music-making tend to be less sharing, supportive, trusting and democratic in education, and are generally less prominent in educational definitions. Fewer musical possibilities were likely to result in education, therefore, and the whole idea of group interaction as intrinsic to the

musical style was less prominent. Jazz was found to be more associated with the canon of classical music in education, and also more associated with 'art'. Complexities and ambiguities within real world jazz were generally simplified and made more definitive, tensions between definitions were generally made less explicit and the central jazz qualities of openness and flexibility, as expressed in varying ways across a number of different conceptual areas, were generally reduced. Individually, each of these differences between real world and education is significant. Taken together, they amount to a wholesale redefinition of the style that affects everything from the smallest of its musical features to the reasons for its very existence.

Education – factors within teaching and learning in jazz

We can now identify two factors within teaching and learning in jazz, which can be seen as contributing to these tensions. I am expressing both as tendencies, since I have noted along the way individual examples that do not follow them.

Jazz as educational knowledge

Seen as a whole, these findings point to a tension between what I suggest are two broad categories of jazz, each with its own characteristics. In the real world, jazz tends to be more blurred, more open, more personal, more changing and less organised in consistent hierarchies by status. In education, jazz tends to be more fixed, more closed, less personal, less changing and more organised in consistent hierarchies by status. One factor contributing to this tension is the tendency for jazz to be restructured as it becomes educational knowledge. This was evident, for example, in data on the substyles of jazz, where a more definitive and canonised bebop became more prominent than a more fluid and contested fusion, and divisions of substyles into levels of difficulty and other pedagogic structures to aid learning were evident. Similarly, the values underlying the musicological traditions of classical music increased in importance. Modes of group interaction and the role of the self were less emphasised, for example, and other contextual tensions, such as those concerning ethnicity, became

less explicit. Interviewee accounts of jazz in education can thus be interpreted as reflecting such tensions, between a real world need to define content such that some openness and flexibility remained and a tendency in education for aspects of the style to be restructured in this way.

The role of the jazz educator

A second tension follows on from this, this time between the role of the jazz musician and the role of the jazz educator. While the jazz musician structures and organises their own musical behaviour and knowledge in free interaction with others, and both allows and supports others to do the same, the jazz educator must paradoxically also restructure and re-organise the musical behaviour and knowledge of other musician-learners. A second factor within teaching and learning in jazz, then, is the way in which the role of the jazz educator involves intervening in various ways in educational and musical interactions, in ways additional to those necessary for jazz musicians. There are many instances of data on group interaction and on the design of educational tasks that can thus be seen as attempts by the educators concerned to achieve a balance between the opposing functions of these two roles. These include: Andy talking of a need for rules but also a need to keep the rules flexible; Ben defining starting-points and then adding melodic strategies, such as 'ghosting' where learner decision-making was needed; Carol and Dave needing openness of educational outcome in workshops and one-to-one lessons; Eric needing a system but being 'anti-system'; and Frank designing arpeggio tasks which students must adhere to, but which somehow also encourage learners to explore rhythmic possibilities. Likewise, mentor and facilitator roles predominated, learner motivation was not seen as central to the role and discomfort was often expressed where intervention was necessitated.

Implications of findings and avenues for further research

While this research has focussed on tensions found between definitions of jazz, many of its implications concern changes in educational practice and the development of

deeper understandings of the educational processes that cause such tensions. The major implication of this research is that new and more sophisticated ways of conceptualising and communicating musical styles in education are needed, which take account of characteristics of jazz that this research identifies are sometimes lost. Perhaps the most crucial consideration of all is that some of the most powerful jazz learning takes place in contexts other than classrooms, in ways which allow learners to structure the content, sequencing and pacing of the knowledge learnt, to design their own educational outcomes and to work with people who do not see themselves as educators. While the work of Kinzer and others suggests that classroom-based learning is often an important part of jazz education, this data suggests that the nature of jazz in the real world is such that 'education', as it is currently practised, can actively impede the articulation of crucial elements of the style.

Some obvious changes in emphasis in the way jazz is taught present themselves. Learner bands should play in real world contexts as much as possible, for example, and other links and cross-overs between real world and education should be strengthened and indeed made central to the learning process, such that both academic and educational approaches to jazz are suffused with real world definitions. The many tensions between substyles, between ethnic positions, between 'moldy figs' and 'modernists' and between the many different definitions of what jazz is must again be part of all learners' experience of the style, whatever their level, even if the result is a less coherent and unified curriculum. If present trends towards formal learning in jazz continue, however, we must accept that jazz is increasingly likely to be taught and indeed played in classrooms. This points to the need for a new rationale for a classroom-based jazz education, which must be founded on a definition of jazz closer to its real world nature and on an understanding of how learning about jazz occurs in such contexts. In this jazz education, educational practices and ways of facilitating music-making should, as far as possible, exactly replicate practices in the real world style, rather than be hampered by those of classical music's more established and, in this data, much criticised educational tradition.

One implication of these findings, therefore, is the central importance of further academic research into the nature of jazz learning in the real world. In-depth study of the accounts of interviewees here and the many other oral histories in the various archives in the US is needed, to discover and record the educational processes and the nature of the contexts involved. Further research is also needed which explores the interface between real world and education, by bringing learners into musical contexts that are not educational in the formal sense or by bringing non-educator musicians into classrooms, and studying their effects. There are some precedents for this already in other areas of music education research relating to secondary education (Swanwick, 1999: 89-92). Another important task is to analyse the learning that tends to occur in these real world musical contexts. Careful observation of the skills, attitudes and knowledge the musicians develop in those contexts is necessary, as is even more careful thought about how learning takes place, so that both the structures of knowledge and the roles involved can be replicated effectively for learners. Some starting point hypotheses are suggested in the data. It seems, for example, that jazz learning is sometimes what Ben called 'lumpy', rather than smooth and controlled, and does not necessarily work in clear progressions from old to new styles or from simple to hard. Instead, learners somehow find the part of the style that appeals to them and begin their journey towards jazz from that point - sometimes from classical music, sometimes from rock or other popular styles, and sometimes from non-Western musics too. Some are previously completely untrained, while others have extensive previous experience of formal music education. As learners, those interviewees who were trained through real world experience covered most major jazz styles in the end, but crucially, they did so at their own pace, in a sequence of their choosing and in contexts which favoured practical music-making. Bebop, for example, appeared in the foreground when they were ready for it, rather than at a particular point in a pre-defined progression of difficulty or of historical importance. Some came to jazz informally first and then went to school later, while others were jazz students first and felt a later need to grow away from the more limited starting-points they had been given. Systematic exploration of the nature of such varied and 'lumpy' learning, and of how best to facilitate it in classrooms, is one possible future research focus.

The dominant canon of educational jazz found here, with its bebop emphasis, is also ripe for reconsideration. While the African American roots of jazz are clear, for example, and should continue to be celebrated, women jazz musicians are under-represented in the history and in educational music played, and so too are the musics of the other traditions we know were to be found in and around New Orleans at the turn of the century, such as those of West African, Brazilian and Afro-Cuban origins. Early and indeed contemporary jazz from South Africa also springs to mind as an area which has yet to be given its due weight in education, as there are many accessible and distinctive tunes from South Africa now appearing in real world contemporary jazz from the likes of Abdullah Ibrahim and Chris MacGregor. In presenting jazz as a history or 'tradition', educators also need the teaching skills and the conceptual tools to take positions that can acknowledge and make sense of complex pluralities and interactions between past and present 'jazz' styles. Rather than take a purely linear approach, they must be able to ensure an appropriate balance between several narratives in the teaching of jazz history, such that past and present canons and views of ethnicity are presented in ways which give a complex picture, while somehow (and this is the challenge) ensuring their curriculum has coherence. A new model of 'musical style' in education is necessary, which should contain not only an account of repertoire and vocabulary which allows for continual change, fluidity and interaction, but also actively facilitates the processes of group interaction and of the inner improviser as self. It might also be possible to conceive of a number of equally valid jazz curricula, each appropriate to a different group of musicians or learners around the world. A plurality of jazz styles should be reflected in a plurality of educational approaches too.

Finally, educators also need to consider the general balance between the recreation of a canon and the creative processes of jazz. Educational structures must be developed which enable the individual learner to reproduce existing knowledge alongside opportunities for them to learn about themselves and about the music through defining their own knowledge. Learning to personalise, embellish and re-interpret individual

tunes and whole repertoires is as important, it seems, as reproducing them. Learning to reproduce canonical repertoires should be counter-balanced by learning focused around critiquing and subverting them. In the context of the fundamentally recreative 'Essentially Ellington' festival, for example, a further way to balance creative and recreative in jazz education might be to add a category for high school composers or improvisers to write *new* material, also to be played at a concert finale at the Lincoln Center. Training for jazz educators specifically in adapting new, uncanonised material that is personal or contemporary to them for use in their education work might also free the repertoire up, and require the development of new skills in educators, such as the ability to transcribe or adapt for particular groups, rather than use familiar pre-published material.

The role of classical music as a contextual element which changes the nature of jazz is also of fundamental importance. Another important starting point for a wholesale re-evaluation of jazz education would therefore be that jazz should somehow be defined more in its own terms, rather than in relation to a set of terms that have their origins in classical music. This is not straightforward, since the data indicates such a general dominance of the terms, features and social practices of classical music in jazz. An important way forward is to focus learners on the discovery of the idiom through engagement with the sounds and social practices of jazz music-making, rather than through discussion of it. This enables the groove-based, interactive, creative and 'by ear' environment in which learning can take place, and facilitates the continual creation and recreation of the style. The challenge here is one of resourcing such an approach, such that all learners, whatever their age and level of experience, get access to instruments, spaces and starting-points for musical activity. This is, of course, a conclusion supported by many music educators over the past thirty years (Swanwick 1979, 1994, Paynter 1992). Educators too, most of whom have been immersed in an education system dominated by approaches to musical style derived from classical music, need as deep an understanding of and indeed immersion in, real world jazz as possible. Their own definitions should be rich and authentic enough to include those elements excluded in some jazz curricula currently. It should be grounded in

experience of working with musicians and other educators from a range of cultures, in experience of the process of improvising in a group and in experience of their own journey of growth towards self-expression. Where the language around that style is so contested, the process of music-making is particularly crucial in defining the nature of a style.

The present research could also be developed in a number of other ways. One next step, mentioned at the beginning of this chapter, would be to follow up the perspectives of these interviewees with a study of the learners who work with them. This could verify these findings and examine learners' own definitions of jazz too. A focus on the aspects of knowledge that educators tend to define and the parts they leave 'open' would be one starting-point, as would a study of strategies educators use to achieve learner control. This could focus on when and why it was achieved, and, perhaps most importantly, when and why it was the educator's decision not to achieve such control of knowledge or of educational interaction. Interviewee perspectives from this research could be compared with classroom reality, and observations and/or videos of classes, workshops and other learning contexts could be followed up with interviews with pupils and educators concerned. One hypothesis might be that, while educators say they avoid intervention, in reality they intervene more than they say, but do so in particular ways. The present study could also be broadened by interviewing further musician-educators from specific backgrounds, which could include American or African American musician-educators, and could aim to explore ethnicity as a variable in various ways. The relationship between musical style and its analogue in education also merits further investigation. Possibilities might include an examination of how far a particular training in jazz affects a learner's future definition of the musical style, or a comparison of the nature of definitions found here with those of musicians or teachers in popular or classical musics.

It was made clear on pages 13. and 58. above that the main focus of this research was definitions included in data and literature as associated with 'jazz' rather than those excluded, and that the complexity and magnitude of gender issues found necessarily

place them outside the scope of this work. Nevertheless, findings suggest that gendered definitions of jazz also warrant further investigation. Carol couched discussion more in terms of her personal feelings about players and styles and articulated her experience of the style more in terms of her personal confidence. She also tended to see the role of the jazz educator differently and was conscious of herself as a woman reading jazz in different ways from the majority of male jazz musicians, though it was unclear what this meant for her. Her perspectives were particularly valuable because of their strikingly different emphasis, though the fact that the men did not label their perspectives as 'male' in the same way is equally significant. Her challenging discussion of jazz as '... a male-dominated music' and of the 'dominance of male-ego saxophone' (C503b), for example, suggests that, in her mind at least, jazz is indeed a strongly gendered concept, although this was not acknowledged equally by other members of the sample. The work of Dahl (1984) resonates with Carol's remarks, in her observation of jazz instruments as gendered, and of saxophone and trumpet as ' ... the most popular aggressive solo instruments in jazz'.

Conclusion

Put at its most challenging and also admittedly at its most theoretical, the central implication of these findings is that the problematic nature of definitions of real world jazz is antithetical to the need to codify and transmit it in a structured way as educational knowledge. For educators, the problem may now be reframed as a need to design new forms of educational knowledge which embody and facilitate open and flexible definitions of musical styles, while still imparting to learners a coherent set of skills and understandings. A congruence is required between the knowledge structures and roles defined within music education and those intrinsic to the musical styles being taught.

In providing a necessary educational coherence, this research indicates that the methods commonly used in education to transmit and reproduce musical styles may

focus students away from the jazz values and social practices of interactivity, openness, risk-taking and personal expression, and towards closer adherence to other kinds of stylistic and educational norms. Classical music education is often seen as a style where such values are less prominent. Here the more personal and self-expressive skills of embellishment and improvisation which were central to music-making in the ages of Bach, Mozart and Liszt, have died out almost completely in the educational tradition and in the real world too, notwithstanding the early music movement. The almost universal derision in which the pedagogy of classical music was held by interviewees was striking. Equally striking was the commitment and consistency with which, where it had occurred, they pointed out how their own classical training had lacked a knowledge of 'how music works', and failed sufficiently to acknowledge their own identities and backgrounds as musicians. These findings amount to a swingeing critique of such training. Nicholson (see page 46. above) suggests that the neo-classical movement spearheaded by Marsalis may be first evidence of a similar feedback relationship between jazz in education and real world jazz. Were that to be the case, we may be at a turning point where education changes jazz for ever, and academic and educational definitions of the style permanently reduce opportunities for open and flexible knowledge, for the creative or for the genuinely student-centred.

As relative newcomers to formal education, we jazz musicians seem to have thrown this issue up in particularly high relief. Earlier (page 48.) I pointed out that David Elliot (1983) identifies 'the absence of a cogent position on the nature and value of jazz and jazz-related music and in turn, on the nature and value of jazz education' (164). 'Absence' is the key word here - it implies short-comings and a lack of coherent educational thought. As an exploratory study, this research can do little more than enable a more coherent explanation of a problem facing music educators struggling with increasing demands to deliver a broader range of musical styles. The challenge is to define a conception of musical style in education, which facilitates coherent and effective learning without compromising the characteristics central to that style.

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From jazz to jazz in education: an investigation of tensions between player and educator definitions of jazz

by

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Thesis submitted for the degree of Doctor of Philosophy
At the University of London, Institute of Education,
In April 2001.

Volume 2: Appendices

Appendices

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Interviewee A - Andy

20. Charlie: So maybe you can just sort of give me a ... in a very brief summary of when things happened and what you did and what the milestones were.

21. Andy: Yeah, fine. OK, well, after the initial introduction to jazz, I was er, ... I collected records.

22. Charlie: When was that? ... That was ...

23. Andy: Ooh ... Nineteen-forty ... ooh ... two, or something like that ...

24. Charlie: Right.

25. Andy: Forty-one, maybe ... forty-one forty-two, because that was when I was, the last couple of years I was at school. Er, ... and then, er, I actually bought a [instrument] when I left school, and ... I didn't know hardly anything about it, I could read a bit, not very well, on the piano, er, but that wasn't ... the lucky part was ... when I became an engineering apprentice, when I left school, I happened to meet some other musicians, who were interested ... everybody ... not everybody, as I say ... we seemed to be getting interested in music which was at that time not played at all, which was New Orleans Music ...

26. Charlie: Right.

27.a) Andy: ... early jazz ... it hadn't been played for twenty-five years ... but, then there was a bit of a resurgence with Mugsy Spanier's band, there was a record issued by them. By the way, one of the weird aspects of it, of course, at that stage of the game was that shellac was a strategic material which was used in electric circuits and stuff like that during the war, so that records were strictly rationed, and you only got one a month or something like that. And I think that was important, because that meant that you actually learnt ... by the time you'd heard one record for a month, you could sing the whole damned thing from the beginning to the end, and you could actually get with other guys who could also sing it, and you could all sing it together, and say, "Well what about that bit where he goes ... [sings phrase] ...

27.b) ... and then, the next stage of the game which happened was that these guys, er, [band leader], who ... it was the first band in this country to start doing this kind of thing. Er, ... we actually rehearsed in his front room every weekend for a year and a half, and all we did was picking these early records ... picking the parts off by rote, ... you know, learn them on our instruments by rote ... er, stuff by ... King Oliver and all that Marvin Street Struts and things like that, we actually learnt those ... London Blues and all those ... we learnt all those, so everybody ... er, the other person that was involved was of course, was [name], and [this man] is a ... do you know, [second band leader]? No ... well he's a kind of early figure in all that thing, but [second band leader] actually knew a bit about the chordal structure and all that kind of thing, so I started to get that knowledge from him.

28. Charlie: So there was that phase ... thinking in sort of five or ten year chunks ...

29. Andy: Yeah.

30. Charlie: And then ... so that was a band, was it?

31.a) Andy: Well that started off the Trad. jazz movement, I mean, all the people that used to come and listen to us were people like Chris Barber and all that, you know ... and all these guys used to turn up and critics like, you know, the ... Max Jones and people like that who were all on the Melodymaker, all came out of the woodwork to actually hear this music played live for the first time ... and it was very exciting and we did little concerts and all the rest of it, and gradually that whole thing took off ...

31.b) ... and then I happened to go, I was in the Airforce for a couple of years, and I went to [Asian country] and all that, took my instrument, and there I actually heard bebop for the first time, first record was "Things to Come" by Dizzy Gillespie's band ... I don't know whether you know that, but it's an absolutely frightening tempo, and, you know, I thought the world had gone ... you know, my whole world had shattered when I heard this!

31.c) ... and, er, anyway, I came back, I was offered a job with a professional band, [band leader 3]'s band, this is, well we're talking from now about nineteen-forty-two to about forty-nine, erm, ... and prior to that, I'd met [clarinet player], who was a clarinet player in another Dixieland Band, and I'd done deps with that band, and so we got on well together and all the rest of it, and then parted company, but when I came back, I worked for about a year in a Trad. band, [band leader 4]'s band, and then we parted company because I really did get fed up with playing in three keys, three flat keys, you know, Bb ... F, Bb and Eb ... and, er, playing the same very small repertoire ...

31.d) ... and that's when I fell in among this sort of group of guys which was called [group name], which was [famous British jazz musician] and all that, there was eleven musicians who all wanted to play bebop, they all wore suits with double shoulders, like Fat's Navarro ... everybody was totally into the American crew-cut ... you know, silly really ... no, but we were very dedicated to finding out about this new music, and there was a guy there, [guy's name], who was actually our mentor, 'cos he had ears that could pick up all this stuff so ... he used to hold court in his rehearsal room in Denmark Street, sometimes not coming out for a fortnight, you know ... and he had all these things written out in tonic sol-fa on the wall of this rehearsal room ... you could learn any Charlie Parker theme from all this ...

31.e) ... so, that was the next university I went to, playing among all that for a while, and we also started to do concerts and all the rest of it, and of course that expanded my knowledge, both theoretical and in terms of repertoire and all the rest of it so... Again there were no ... since there were no [talons on Joseph's fish?] or anything like that, then you had to, er, we actually had to do it by transposition, taking stuff off records, trying it out on the piano, you know, so it was all trial and error, some of us got it wrong and all the rest of it, and then learning off your peers, you know, its quite ... I mean, you can almost actually play me a blues, and I can almost tell you what year it was written, because the blues format did change over that period ...

31.f) ... so you've got, er, ... and it also seemed like jazz itself was changing a fantastic amount, because one ... you'd get new Charlie Parker records out, say, one week, and next week you'd get a record of the new MJQ or the new Gerry Mulligan Quartet or, you know ... or some of those West Coast bands ... it seemed like the stuff was being thrown out all the time, it was, um ...

31.g) ... so that more or less ... I'd started writing while I was in this Dix ... [bandleader 4]'s band, cos' they got a baritone player and we had four front line, so I was ... my first sort of faltering arrangements were done about nineteen fifty-eight ... no earlier than that ... forty ... yeah, forty-nine, probably forty-eight, forty-nine. But then even though I'd played the piano since I was seven, and I'd played the trombone really by ... aurally, I was a terrible reader, and so the next thing I had to do was to try and ... I had been ... since quite early on, I'd been sitting in with local big bands for nothing, you know, on fifth trombone and stuff like that, sometimes hardly playing a note, you know, the [whole?] night, just watching the things fly by.

31.h) And the next job I got was actually in commercial palais bands ... [band leader 5], and all these places, where you got fifty new tunes a night and you actually, er, ... it was also interesting because, of course, you either read them or got fired, and so there was money involved, which focuses the old mind wonderfully, you know!... so the ... that was a very important part of the training as well ...

31.i) ... and of course, I also wrote some big band arrangements at that time, and I actually got engaged by [band leader 5]'s band, which was playing at the Lyceum, to transcribe big band arrangements off the hit parade, because there was one in those days, but they were old things like Harry James's band, or ... or ... you know, big commercial bands really, so I had to actually do arrangements by take, and that was terrific training, I did that for a couple of years ...

... and at that time, I discovered I had certain kinds of weaknesses ... I mean, one of things was, I found that when I was transcribing, there were certain things I could hear, but I didn't know what they were, and couldn't put them down ... it was only later on I realised that what they were was traditional four-part harmony ... in other words, I'd gone into dissonance very early ... I loved dissonance when I was sixteen or seventeen, I did actually start listening to Stravinsky and people like that. And I can only assume that it was a bit like ... I always compare it to eating curry for a year or two, and then trying to taste a lettuce leaf ... [laughs] ... and I couldn't hear that, and it wasn't ... it was much ... I mean that was a problem of mine for some years ...

31.j) ... and it wasn't until much later on in nineteen, about nineteen sixty-three or four when I went to study with a man called [man's name], who was an old man and he was a pupil of Vaughan-Williams. And I'd been working in television, writing for [famous UK TV band leader]'s orchestra, you know, quite big strings and all the rest of it, for some years at that stage of the game, and he ... and I took some scores along to him, and he looked at them and said, "Yes", he said, "what you need is a course of very very strict counterpoint. And so I, er, ... so he put me on sixteenth century counterpoint, Palestrina, Vittona and Byrd and all that, for a couple of years, and that really did straighten me out, I did start to hear consonance in the way that it should be, you know, what one melody does to another melody, and I owe him a debt for that, you know.

32. Charlie: So what, what ... I mean, just to stop there for a second, cos' its interesting, what would you say was the difference between the two styles?

33. Andy: The two styles of what?

34. Charlie: Yeah, well the two styles of harmony, you just ...

35. Andy: Oh, the two styles of harmony.

36. Charlie: I mean, you talked about it in lettuce leaf and curry terms, can you talk about it in, what the difference is in musical terms, or what approach to ...

37.a) Andy: Well, I suppose up to that stage, I'd never done any Bach chorale writing, and I'd really in a way ... initially I remember thinking that somewhere ... that all music was harmonised, that was one thing I thought early on, that was one of my early mistakes, I thought that somewhere there must be a guitar part for the Rite of Spring, you know ... [laughs] ... and so, I mean, I didn't realise that there was, say, two or three part writing and sometimes unison ... especially with some instruments, strings and stuff like that, it sounds so lovely, and yet you find out they're all in unison, you know, because of the actual frequency spectrum of the instrument, and all that.

37.b) So the ... I wrote rotten Bach chorales ... I remember trying to write a Bach chorale quite early, and I was really doing it with chord symbols, and so the ... obviously the horizontal writing was pretty duff, and I didn't know about suspension, I didn't know about, er, ... for instance, category of interval, I find that there's a whole ... [can't forget?] I'll do this later on, but there's a whole knowledge which the French call solfege which we don't teach in this country, and which really does need to ... I mean, things like the harmonic series, the five unessential notes, you know, the five types of unessential note, and the categories of interval, I think they're really important, that we never do it, you know ... yeah, where was I?

38. Charlie: Well, the question I asked was what was the difference between ...

39. Andy: ... between the two, yeah ...

40. Charlie: ... between the two styles.

41. Andy: Er, well ... the only thing I knew at that time was that there was something, particularly inversion which I really hankered after

being able to write, and it wasn't until I actually, say ... I couldn't write decent counterpoint, I had a go at it, but I couldn't ... I didn't know ... it wasn't until I actually did some sixteenth century counterpoint and then I think learning species counterpoint was one of the most important things that turned me on to that, er ...

42. Charlie: But why do you think that's never been part of the jazz thing, that approach?

43.a) Andy: Because it hasn't been ... well certainly the major ... it wasn't really until it was emancipated I think by Bill Evans that that was thought of as important, you know. And also, I suppose it was because ... er, ... the function of the bass in jazz, where it has to walk, means that it has to pick alternate chordal tones and stuff like that, so the art of writing a good bass part, where you get first and second inversions was not mastered then, you know, certainly not by me, you know. So the ... I think that, er, ... keeping up the pulse generally was a prime requisite, and then everything else fell into place behind that, and also, I mean, even standard tunes of ... you have to get a look at things ... at that stage of the game, song copies, where you find misnaming of chords, and stuff like that, that was all ... tended to put you off, you didn't realise that a chord ... they had ... the publishers had this philosophy of writing simple chords which people who had a rudimentary knowledge could use. But they would ... if they wanted the correct harmony in the notation, they would actually write the note, but they would call it by a wrong name.

43.b) I mean, I'm just thinking about things like diminished chords for instance ... they'd constantly call them wrong chords whereas ... and I think, basslines where the ... particularly where diminisheds progress from, say, six-fours or six-threes, that kind of thing, there was no way you could gain that knowledge except through Bach chorales and of course that was this horrendous stuff called classical music teaching at the time, which also you wanted to in a way avoid, because you were trying to take care of your love of music, and I was afraid that if I got into that too much it would kill it.

44. Charlie: Why was that ... because ...

45. Andy: ... well, because of the ethos of classical training at that particular time, it just seemed to be showered in dandruff.

46. Charlie: ... right ...

47. Andy: ... it seemed to me that ... because I didn't come from that kind of background ... maybe if I'd have had another mentor or my mother had been ... or anybody in the family had been classically trained, then they could have passed their enthusiasm on to me, but I didn't have that. I mean, I'm thinking about somebody like [great friend and famous jazz musician], whose mother ran the local choir and the local orchestra, and I actually learnt a lot from him because he was the only trained classical musician I actually knew, because he was at the [top Conservatoire] and all that ... but, er, he came from this incredibly ... his sisters ... you know, they had cellos and things lying about the house, smashing, you know, and I envied that, I must confess, having that kind of background, and I wish I'd have had it, but the only way I could get into music was love of jazz rather than ... and the exciting music that you didn't hear that much of in those days, modern orchestral music ...

48. Charlie: So classical music in a way wasn't those things ...

49. Andy: No, I wasn't that interested ... I didn't come to Beethoven till I was about forty, and I do ... you know, I love Beethoven's music now, but prior to that I found it a very difficult concept, just seeming like, er, a standard repertoire, dusty old, unexciting music to me at that time. Maybe that's also to do with my lack of training in being able to hear consonance and, er, inversion and all that kind of stuff at the time, so I had to, I came to it through the back door really, it wasn't probably until I was forty or something like that that I really ... the other thing was of course I went into ... when I trained as a teacher, which ... I was forty-four when I went to train as a teacher. Then I met guys who were ... I was taught by a couple of

people who were ... [teacher and author], who was quite well known in music education and a man called [man's name] and they were legitimately trained, of course, and they passed ... they helped me.

67.c) ... er, and, the funny thing about it is that, going away for two years, when I came back, everything had raced sharply backwards, there really was a Trad. movement going on by them, where the ... even in the States ... they'd found people, er, ... what's his name ... Bunk Johnson and people like that, early jazz figures, and dragged them out of the fields and given them their trumpet back and got them to practice, and there was a movement on the West Coast the year [inaudible] jazz band, Turk Murphy and all that, which is still there today, which were all playing revivalist jazz, you know.

68. Charlie: Do you approve of that?

69. Andy: I think it's one of the great trainings actually, if you play in a jazz ensemble ... in a early jazz New Orleans ensemble, it means that you have to play at the same time as you're listening to other people play.

70. Charlie: What I meant was, er, do you approve of ...

71. Andy: What, of compartmentalising?

72. Charlie: Yes, of that, and particularly of getting old people and compartmentalising ...

73. Andy: Oh, that, yeah. Well, I mean it's interesting to do, I think it was interesting historically, and maybe, er, music ... from a musicological point of view, but, er, it's not my own - my own particular thrust is that I like my music to change, even from last year to this year. I like to hear it change. And, I know that not everybody's the same, but I do hear guys that I've actually played with, say, thirty, forty years ago, still playing similar music. They just happen to, because they've played it so often, and those cliches so often, they are actually playing it faster and higher, but in actual fact they haven't moved at all.

74. Charlie: So what would you say has changed about your ...

75.a) Andy: Well, particularly, the ... er ... it's changed in the light of influences of every new school that's come along, you know. I've grabbed bits of, er, ... I'm still doing it, you know. I hear things that I like, and I try to incorporate them into my music, it's as simple as that. And, er, so harmonically I've changed a lot ... obviously modality was a thing that I came to, and then the whole of the jazz scale syllabus and things like that ... things which stretch the ear, you know, have meant that I've had to keep moving, you know, and I think that, er, you ...
75.b) ... I mean, one of the reasons that I went into teaching was because ... particular ... I went into teaching in 1969, and that period was a terribly duff period for popular music particularly ... well I thought so anyway ... so you'd got, if you were a professional musician, you were actually playing a lot of crap in studios and stuff like that, which I did, and writing it, and the ... I just figured that by going into teaching, I'd meet a better class of music, you know. In other words, I did try and avoid that, you know, because it's a question of what Bob Brookmeyer says, of "taking care of the baby", it's something I've tried to do all along, your baby is your love of music: if you don't chase that, then you're lost.

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95. Charlie: So can you outline a sort of process then, that would presumably start with a beginner who would learn some cliches, and then work forwards from there towards the point you're at now?

96.a) Andy: Yeah, well, I think it's very similar to the way in which art students learn. For some reason, people in jazz seem to think that they have this basic, unique talent, but in actual fact they don't realise they've been got at by listening to generations of music even before they start as

players, so they already have, if you like, a corpus of knowledge which has to be got rid of. So the ... if you're gonna be a ... I mean, there's three things that I see, which you've probably heard me say before, as being necessary to playing ... playing jazz. The first thing is pitch control, the next thing is a memory, because you've got to remember what you're discussing, but the third thing is what I call a dynamic library, a library of phrases and rhythms which are unique to you because you select and reject all the time that you're getting this stuff to assemble.

96.b) ... and of course, it's very similar to the way in which children learn language, in that you take in the stuff that you like and you reject the stuff that you don't like, and it combines inside the subconscious mind so that you actually ... it never comes out ... when it's regurgitated, it doesn't come out exactly the same way that you learn it.

96.c) And the ... I think everybody should start ... I see nothing wrong with copying the greats. I think that's what they do if you see people draping ... you see art students lying on the floor of the National Gallery with a sketch pad, that's what they're doing, they're actually, you know, looking how Cannaletto or whoever made the structure of his picture, and its balance and its ... the busy bits and all the rest of it, and that's what we have to do in jazz, so the best thing to do is to ... I always advise people to say, "Well, find out a player that you really like, and find a phrase that you like, and then turn that into an exercise for yourself."

96.d) I remember Dizzy Gillespie being interviewed one time, and somebody mentioned a great player of the past, and he said, "Yeah," he said, "I really stole from him." You know, he was totally open about it, you know. In other words, then you assemble this ... I know that what happened to me was that I copied, say, [famous player of A's instrument 1.] when I first started playing the trombone, and then people said, "you sounded like [famous player of A's instrument 1] ." Then I started playing like [famous player 2], or whoever, and then they said, "you sounded like [famous player 2]". Then I started playing like [famous player 3], and then people said, "You've started to sound quite original," you know, by the time you've learnt about three or four ... been through about three or four people, and they've each left a bit behind in your mind, then you start to construct your own corpus of stuff, you know, which I think is what's important.

96.e) But, having got it, I see nothing wrong in ... in fact it's a positive bonus, it's lovely to hear somebody actually being able to actually, say, quote, use a B.B. King figure, say, if they're playing a blues or something occasionally, to show that their ... their roots are there, you know. I mean, even somebody like, I remember, [musician's name] or somebody was talking about Bill Evans. He heard Bill Evans play for about half an hour, he was just playing the blues, and Bill Evans said when he'd finished, he said, "I could do that for ever," you know, so I really, you know ... I think that's very essential as a jazz player ... you've got to ... in other words you've got to start right from the beginnings, no matter what kind of player you're going to finish up as, you've got to know what you're gonna be avant-garde about.

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105. Charlie: Right, so how do you spot creativity when you ... find it?

106.a) Andy: Well, I like ... I think there are two types of jazz player. There's the ... there are those that wood-shed phrases and actually stick them into any kind of context, and you sometimes find musical athletes, of which there are a lot about who do this sort of stuff, so there's a change, and out comes that phrase. The younger they are, the more obvious these phrases will be, so you will actually hear them dropping in stuff which they're currently woodshedding.

106.b) The other kind of player is somebody that takes a chance, the risk-takers, and I think they're the ones that I'm really interested in ... I'm one myself. I'd rather somebody attempt something and come unstuck so they, for instance, they may be trying to thread a rhythmic device or a melodic device through an ascending passage through a descending sequence of harmonies, and when they're screaming out the top, I cheer for them [laughs]... when you hear them make that, it's wonderful, isn't it?

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117. Charlie: ... are there particular musicians you admire, particular individuals?

118. Andy: Yes, there are, yeah.

119. Charlie: At the moment? Or ones that have stuck?

120.a) Andy: Yes, well there are many ... that's right, there are many, I mean, for instance, there's somebody like [famous player of A.'s instrument 4], the [instrument] player, who forces the music on the [instrument], rather than people like the [famous player 5]s, who are wonderful players on the instrument, they actually impose the instrument on the music, which is the other way around ... I'm not of that school, I prefer the music being ... leading the player wherever he goes.
120.b) I'm a particular admirer of people like ... say somebody like Bob Brookmeyer. Brookmeyer has been ... was trained as a composer, so he uses devices that ... I think there's many of us that are in a similar position, that we've spent our whole lives not only playing and listening to jazz but also listening to modern orchestral music and various ... lots of other different kinds of music ... in fact , you know I mean, I don't think of myself as a jazz musician, rather as a musician who specialises in jazz. And I think all these influences should be reflected in one's work, you know.

121. Charlie: You said something about the difference between being a musician ... about being a musician who specialises in jazz. Can you put your finger on or say what it is about a jazz musician, as opposed to a musician?

122. Andy: Erm ...

123. Charlie: ...'cos a lot of the stuff you've been talking about so far has in a way been applicable across the range ...

124. Andy: Oh, yeah ...

125. Charlie: ... of music ... for example the thing you said about Sonny Rollins, I mean that motivic thing actually comes in a sense from a sort of a classical aesthetic which says that coherence is little chunks and the same ... and it all grows out of the same ...

126. Andy: ... the exploitation of a single idea, yeah.

127. Charlie: Yeah, so ... so I mean admittedly that's one thing that they have in common, and I know that one of your campaigns has been in a way for people to be able see jazz as part of a wider ...

128. Andy: Yeah.

129. Charlie: ... thing, so that ... and that's fair enough. But there are, all the same, surely, things that are specific to jazz ... aspects of it ... ideas ... attitudes, ways of thinking, ways of approaching the music, that are really central to jazz but not central to classical music.

130. Andy: No, I don't think there's any division. I find the big fault is actually in comparing musicians of both types of music, is to compare players. I think that's probably wrong. I think that, really, that the jazz musicians are composers, and they should be compared with composers, rather than with interpreters, if you see what I'm trying to say, and I find there's ... pretty much, I mean, I know certain friends who are classical composers, and I find more in common to talk with them about than I do with, say, an orchestral player in the LSO.

131. Charlie: Right.

132. Andy: Unless he's a writer.

133. Charlie: So is there any difference at all between being a composer and being an improviser?

134. Andy: No I don't think there is, actually. I think there's just a slight accent ... no, I don't think there is, the, er, ... it's just that one is ... you know, the, er, ... I'm just trying to think of it ... I think probably, er, sometimes composers, because they come out of schools, or maybe jazz players the same ... you're making me think about this, this is interesting ... it's where they come from. I think that sometimes you'll hear a classical musician say, "That's wonderful that, it sounds improvised," which is quite an interesting quality in itself, you know that, er, and I think this, this is the kind of thing that ... er ... this freedom which jazz players get almost out of ignorance, in the first place, is something that's really essential to hang onto. Whereas, some composers of course come out of a very strict regime, where they find it quite hard to break out of their own ... of a set of fences that have been put round them, and they ... you know, sometimes, I'm not saying that all the time, but certainly I've found that, you know.

135. Charlie: I'm partly interested because of what you ... I mean we talk ... we about half an hour ago were talking about how classical music seems to need a degree of training, in a way, or that's something you were hinting at, and I'm not sure whether that's connected.

136.a) Andy: Yeah, well I must say that I find that, er, ... one of things that interests me is getting people who have been classically trained, and what it is that prevents them from becoming jazz players. And I find one of the things, for instance, are the rhythmic habits of ... classical rhythmic habits which are actually learnt by rote, you know. If, as you know ... most classical musicians are brought up, say, in the Classical period, Mozart and Haydn, you know, that kind of thing, when they're young players, then they automatically have a terrific respect for the first and third beat of the bar, say, and everything else is an anacrusis to that, or a passing-note from that, and this is very difficult to kick. Also, of course, jazz players also have rhythmic cli- ... have cliches, rhythmic cliches which they find difficult to kick. For instance the syncopated quaver, and stuff like that, which, if they play classically, they have problems, you know ...

139. Charlie: About whether you see, er, ... and about classical music and training ... whether there's a particular sort of training ... well, whether you need training to become a classical musician, whether there are certain sorts of legs up into classical music that are more built into the system.

140.a) Andy: I don't consider them legs up ... I think that the ... it's one of my ambitions to see united music courses, which have an input ... I think that jazz players need orchestral standards of dynamics and tonal production and intonation, all that, and they would benefit from all that. Likewise, I think orchestral musicians would benefit from ... the creative side of music and from the more advanced ... not advanced but, you know, stuff like inner dynamics of phrases and things which I think would be really useful, you know, even ...

140.b) ... I mean it's fairly obvious to me that authentic performance is an attempt by the classical world to get out of the strictures that it's created for itself in the first part of this century, and they obviously feel a need to get out there.

140.c) But there again, what I find very sad of course is there are certain aspects of jazz which orchestral musicians find difficult to cope with. One of them of course is tonal distortion, which is ... which jazz players use as a matter of course in order for expressive reasons. Also, the standard good orchestral sound comes out of working in that sphere, and it's a pity there aren't more good jazz players that have it, in my view, you know. I think the standard of intonation and er, ... by and large and tonal production is fairly abysmal. I'd like to see it getting better, you know.

168.a) Andy: Well, you know, from the educational point of view, I'm involved in two aspects of jazz education, one of which I call jazz in education, which is the use of jazz techniques to get young people to make music, whether it's jazz or not, it doesn't matter, but I think there are certain aspects of it which can be a useful tool for education in music generally.

The other is education of young jazz musicians ... you know, education in jazz, which of course is the training of young jazz musicians.

168.b) The ... I think it all goes back ... first of all I think one of the mistakes that's made about ... in jazz, you know talking about education in jazz, is that first of all the ... where the Americans seem to have a bit of an advantage is that a lot of them have come out of jazz schools whereas ours haven't, so actually what they're doing is relaying their teaching which we're not doing.

168.c) On the other hand, the American teaching seems to me to be a bit too s ... has now become to a point where it's a bit too stratified, and structured. I mean, having taught on the [famous American jazz] course for two or three years, I've found that they have this package, take it or leave it, and it travels about the world and no matter what the standard of the students or what their background musically is, they always get the same thing.

168.d) And there is no questioning on the part of the tutors in those courses on the kind of jazz they're teaching ... there is one particular kind of what they see as jazz, which is kind of post-bebop ... you know it incorporates bebop but it also has a modal thing and the jazz scale syllabus and all the rest of it ... there's no hint of, say, listening, going back to previous techniques like melodic embellishment and ... and other styles that came before then, and of course, I'm thinking particularly about early jazz.

168.e) And I think it's kind of important that that kind of thing should be conveyed in education because I think [famous player of A's instrument] is a very avant-garde [instrument] player so that his inspiration was the early [instrument] players, and I could see that that's applicable right across the board ... in other words, if you're going to create any kind of new music, and that's fundamentally what I'm interested in, of course, then you can actually choose any part of jazz history as a jumping-off point ... not necessarily where it's all happening now ... that's where we've got all these problems with, like, Coltrane clones, so we really need to think about that. But going back to the point, the erm, ... as far as my own, ... yeah, I find myself pedalling backwards constantly when I'm teaching ... the older I get, the more that I teach, the more it seems to me that the fundamentals, you have to go back to fundamentals.

168.f) The ... by and large, the big mistake that's made in jazz education in this country seems to be this preoccupation with chord symbols and learning what they ... and all the rest of it. This gives the students the idea, that what you do is you learn all these chords, and eventually you sort of charge up and down them, and then the bar line crashes down and then you charge up and down the ... another one, and so on, and so there's no fundamental teaching of the actual horizontal aspect of music, you know, being able to see the structures as just tonal centres which vary throughout a piece and that kind of thing, and a basic understanding of how the harmonic system works, there's no teaching of that, it doesn't seem to me.

168.g) But also, because the whole of that early stuff, the initial business of question and answer, being able to just do it rhythmically, you know ... seems to me that the young musicians come along, they get their chops together, they learn all their scales but they have no knowledge of melodic structure ... in other words they just drift up and down whatever is the appropriate scale or arpeggio, and what comes out is kind of formless stream of consciousness music rather than thoughtful melodic structures that make for meaningful music, in my view.

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169. Charlie: How would you ... how do you ... I hesit ... how do they learn, rather than how do you teach?

170. Andy: Yeah.

171. Charlie: How do they learn to develop the idea of form in their ...

172.a) Andy: Well, it's like I did infer before, go back to the masters, if you go back to people like Louis Armstrong and Lester Young, you hear space, and you hear discussion of simple ideas, and one of the problems now of course is that certain kinds of, say, jazz have street cred., so they might want to go straight to Michael Brecker and charge about as much as

possible, but if I think if you discussed it with Michael Brecker, or a lot of, say, Sam Rivers or Joe Henderson and people like that, they have all paid their dues, and they can do that just as well as the later thing, and it's this gap between the initial sort-of music and what's happening now which is missing. I think we have got to ... jazz ... I think we have got to dig deeper in order to teach it. There's just not enough knowledge of the music for one thing.

172.b) And also, that concept that art doesn't get better, it just changes, so that people have respect for early figures, instead of thinking that the latest guy, whoever he is, Wynton Marsalis or whatever it is that's on at Ronnie's next week is the one to go after. I mean, there's hundreds of great players in jazz which could be very useful to any young starting-out musician in his attitude to the music, you know.

173. Charlie: OK. What education work do you do at the moment, what are you actually involved in doing?

174.a) Andy: Well, the ... apart from my two ... the teaching at [local university], which is mainly running a jazz course and in a ... for young musicians ... I find that quite difficult, because it's a classically based college ... I find that also, because they're ... instrumentally they're taught by orchestral players, who seem to imagine that all of them are going to end up in the LSO, where there's only about ... the number of orchestras elsewhere is getting thinner by the minute, and they're preparing for that.

174.b) Now it strikes me that it's a waste of time for guys to learn contrary motion in thirds, you know, while they're in college. They're obviously going to have to do it sometime but there's not enough time in three years for them to learn everything they're going to need to know ... I sometimes say, well you're so busy ... cos' they want to get their degree, their ... sometimes their families are paying all this money, and they feel that they've got to do that, so they're sweating it out, you know, clarinet players on this piece of Finzi or whatever, whereas they don't have a really working knowledge of how music works.

174.c) And so ... and how to teach it, and also they ... sometimes they don't have enough ... they treat history of music as something that's not terribly important really, but I think that, ... in other words, I don't think there's enough music taught as opposed to say instrumental techniques, which they could, with a bit of application, do on their own, in a way.

175. Charlie: Right. This "How music works" idea, can you unpack it, a bit?

176.a) Andy: Er, yeah, well a knowledge, I mean the ... sometimes, I mean, I've had students say, you know, I did A level in music, and they did, say, a string quartet in the style of Haydn, you know, pastiche of Haydn, and maybe some 16th Century counterpoint, maybe some Bach counterpoint, er, ... you know, techniques of composition and all the rest of it, they come to the college and then they get, their composition teacher is someone whose only interested in Second Viennese School ... so there I find them coming to me saying, "What the hell happened with, say, Mendelssohn or Wagner or Brahms or, you know that kind of thing, so there's usually often a huge gap in their ... orchestrally speaking, and I find this ...

176.b) ... people who want to be jazz players, I try to keep that door firmly open ... if they want to be jazz players, they've got to know about music, not just jazz, because their music is going to be affected constantly by the big world of music, and therefore, you know, it's kind of important to be able to do that.

176.c) The ... as far as a knowledge of music, a real thorough knowledge of harmony, and how it works ... again, a lot of people on the classical course at [local university] seem to think that harmony is something that you'll never need anyway, so they concentrate on their tuition, and they're going to pass that antipathy on to their students if they teach as well.

176.d) And I think it's only because harmony is taught so badly, you know. I mean, I just, it's still being taught ... I don't think that [local university] is the only guilty place of it, but you've only got to look at the general classical syllabus for teaching harmony, to realise that there's a lot

of dead wood in there that could be done away with. I mean, I think of things like the harmonic chromatic scale ... [laughs].

177. Charlie: But what is important then? What would you leave in, what's you're ideal ...?

178.a) Andy: Well I think ... it strikes me that first of all that if they're learning to write Bach chorales, which I think is a good idea, they should do it alongside the chord symbol system ... so that they can actually compare the two. In this day and age, also, of course, with the use of computers and all the rest of it, they can actually plumb in all that stuff and actually listen to it because again the old rule thing seems to be fairly strong, and I sometimes find that ... one of the things I often say to my students is, "Beware of teachers, beware of people like me," because it's easier to teach if you've got a structure than if you haven't, but in the end, of course, the freedom of music is very important, and if you think that it's just made up of all these bloody rules and things, then you're wrong, you know.
178.b) And in other words, I mean, I did actually say it once in a course I was teaching in Germany of all places ... I didn't really mean to say it, but what I said was, "Bach didn't know the rules of Bach harmony," because the leading note didn't always go up to the tonic, sometimes it drops to the fifth, and all that, and the reason was of course that he was writing music, not writing, you know, these rule things, you know.
178.c) And I have to say that I think that ... I think that jazz harmony ... just briefly, I know I'm getting a bit ... but jazz harmony is beginning to suffer from the same thing, like Ebenezer Prout ... that we're starting to get an atrophication of the chord symbol system, which is damaging to the music, you know ... that everybody thinks that's the way you do it, those are the scales you learn, if you know all that, you'll be able to do it, you know. But of course, there's so much music outside that, which is what is important about it.

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203. Andy: ... but it's no less important to play entertainment music than it is to play serious music.

204. Charlie: Right, yeah, yeah, you're right, that makes sense. Would you say there's a difference in ... can you do both at the same time?

205. Andy: Yeah, quite often I think ... quite often, I think people make the mistake of thinking that when they're playing ... when they're purporting to play serious art music, they're actually doing it. Sometimes, when people play entertainment music, they're also doing it, you know, I mean, some of the great music, looking back at early jazz, when it was ... actually quite a lot of it was entertainment music, a lot of the entertain ... I mean, think of something for instance like, Duke Ellington's jungle period writing, you know, when the band was at the Cotton Club ... the reason he did that of course, was to get the customers in and entertain them. They thought they were being in this exotic night-club with all these black people dancing, you know ... and all that, and in the end, we look at it, and some ... that is some of the greatest writing that's ever been written in jazz ... in other words it doesn't necessarily mean that, because you're entertaining people that you're going to be playing ... er, low quality music. I don't think they're mutually exclusive, you know.

211.a) Andy: Yeah, I think one of the first things you have to explain to students is that ... I mean it's not quite as extreme, but I think it is important to point out that, as ... Francis Bacon, when he was talking about painting, said that painting was a language of its own ... if you talk about it, it's like a bad translation. And I think the same thing applies to music, there's no way that you can articulate every little ... give a reason why a particular passage of music is wonderful, because it ... but on the other hand, I think we have to make the attempt, as you suggest.
211.b) The er, ... the ... one school is what I call the hang-gliding school of jazz criticism. I remember I read once years ago once a description of a Duke Ellington record, it's the kind of thing you'd get in The Wire and you

used to get in [Record Changer?], "The sound of Barney Bigard, soaring against cliffs of brass," you know, like [laughs] it's this clarinet, you know, just going over the top, but that kind of poetic kind of ... I find that extremely annoying in actual fact, the, er, ... I don't think that's really a good way of doing it ...

211.c) ... but on the other [hand], I think probably the ... by the use of language, that one can convey stuff like emotional intensity particularly. I mean, I do happen to think personally that there are ... the high points of jazz are just as full of impact as some of the high points of orchestral music ... you know, like there's bits of the Eroica, say ... bits of an Armstrong solo or a Charlie Parker solo which in my view rise to the heights of, say, the slow movement of the Eroica ... just fantastic, you know. And so, the emotional impact of the music has to be given respect, I think, that's, you know ... the music... and so, one of the most important things to convey to anybody that's coming to jazz is just to express this, that it is just as important, and then of course the way of going about it, er, ...

211.d) ... what is it that's great about it? Well, I mean, the use of a rhythm section, when it's really floating, when it's flying, as I say ... when a band, you can hear that the band is actually ... there are ... most jazz people who reckon, who understand the language, and it is like a language, can recognise the moment in time during the course of a jazz composition, when a thing has actually taken off, and a guy is really doing it, you know. So maybe, stressing these kind of pointers is very important, it's not just a question ... of course, he's playing great response in relation to the calls, or anything like that, or even this motif is being discussed here or anything like that ... it's that thing which is behind the music that you get in great orchestral music, it's where the emotional thing transcends music.

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217. Charlie and Andy together: How does your teaching reflect these features? [both laugh!]

218.a) Andy: Well, I mean, one of things, I try to teach with enthusiasm ... I think that teaching itself is an acting job, almost, and that periods of mock-rage and humour are really important, because when people rehearse music, they have to realise that that's the most important thing of all, and that the ... just, from the moment the rehearsal starts to the end of the rehearsal, er, ... that everything has to be sacrificed on the altar of music, and that none of it reflects on their egos or anything like that, you know, ... that the reason that I say something to somebody when I'm pointing it out is because, "You can't get away with that, it's just that music's too serious to bugger about with," and that I'm sorry about your ego, but if you're playing sharp then for Christ's sake pull off, or whatever, you know, that kind of stuff.

218.b) And so, one of the first things that I try and do, is get on this relationship with my students, in that I can say what I want to with them, and I say it with a bit of a chuckle sometimes or mock-anger sometimes, but they've now got ... they usually get used to it, you know. I've ... it's a risky business, I have to say, it's treading a tight-rope, you can over-do it sometimes and people forget it, and then you've got the job of comforting the girl student who's weeping in the corner or something, but it's not ... I haven't, in the years that I've been teaching, I can't say that's happened to me more than a couple of times ... er, you know, so I try to avoid that, and obviously, we don't want to damage students by putting them down too much and, er, we have to be encouraging and all the rest of it, but there again, the constant re-iteration of what they're doing wrong is important, er, ... yeah, the ... so ...

218.c) ... I think the use of humour and that is extremely important because it means that they're going to be interested in doing ... in the act, you know what I mean, I don't think rehearsals should be boring, in fact I personally find rehearsals more exciting than performances. I enjoy sticking it all together and that, and that performance you get at the end of the rehearsal is always usually better than the one you get ...

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229. Charlie: Let's move on, we're nearly there actually. What would you say is going on when somebody improvises? Impossible question but ... as somebody who teaches it, what ... can you describe the process as you

see it, what goes on, and what goes on in someone's head, what's the ... your definition either as a person, what goes on inside you, or, when you're improvising ... in a way, some of it you've already covered but maybe a ... just a summary now we're at this point.

230.a) Andy: Well, it seems that the ... sub-c ... this left and right brain dichotomy, which seems to be the most important part of it ... in other words, you're taking in a certain amount of material with your left brain, which is all highly structured and all the rest of it, and you're learning it ... but when it's coming out, when the improvisation is actually taking place, that material becomes changed and assimilated ... not assimilated, becomes associated in a different and new kind of way, and it's the ... there seems to be some kind of emotional connection between the discussion of that material which is kind of important, so that when you play, obviously you should be moved, but not moved so much as it's going to actually affect the way that you play.
230.b) In other words, I remember when I first started out as a jazz musician, I used to get so excited that I couldn't finish the solo [laughs]. So that, you know, you'd just finish up in a total flurry, and with about four or five bars, you really reached ... you'd blown a gasket just before you were actually due to get there, you know! That ... later on, of course, as you get more adept at emotional control, I suppose to do with maturity, then you can actually do something that excites you, but it doesn't really excite you enough to actually affect the way that you play ... it can occasionally, even now, I must say, you know. And I hope I never lose that, you know, that link between emotional ...

231. Charlie: In a way, that's ... that particular comment about emotion connects back to the thing about what's distinctive ... how you teach emotional involvement ...

232. Andy: Yeah, sure ...

233.a) Charlie: Which we never really got to the bottom of in the last question ... I mean, is there a ... I know it's the hardest thing to do, but it's the thing that most people seem to notice about jazz most of the time ... it has a directness about it, it has an emotional honesty about it which is inevitable, I suppose, because of the process of improvisation being an immediate one, and therefore it reflecting what's going on.
233.b) But there are also an awful lot of improvisers, you and I both know, I suppose, who are continually emotionally distant from what they play.

234. Andy: Yeah, yeah. Well, I think there is a variety ... there is an intellectual ... there is an intellectual stream of improvisation ...there are players that ... the interesting thing I find ... I mean, I'm thinking of someone like Lee Konitz, who one always thinks of as being an unemotional player. If you talk to him about it, he's incredibly emotional about it ... in other words, just because it's not coming out of the end of the horn, and even conveying itself to the audience, it doesn't mean to say it's not happening within the musician himself. So that is a kind of puzzle. I think ... this is a totally subjective thing to say, but I think that if there isn't ... I think that interesting is one of the most damning words in music ... that, once you hear someone say, "Oh, that's interesting," you know, I think emotional involvement is all we've got in a way as human beings. Otherwise, we might as well let the software take over, you know

235. Charlie: But there is a ... there can be ... I mean, the whole point of the interview in a way is to try and reflect your whole approach from one end to the other, and I know that's impossible but one does what one can, and we've spent ... you've come forward very immediately with technical stuff ... er, if I say to you, what ... early on in the interview we ended up talking a lot about harmony and melody and things that are actually ...

236. Andy: Yeah, the bits of it ...

237. Charlie: ... shapes and structures and, in a way that's coming from the intellectual ... whichever side of the brain it is ...

238. Andy: Left brain, yeah.

239. Charlie: Left brain, and I just ... it's interesting to know what exactly how ... what the proportions there are in your own mind, I suppose, and then how you feel that they come together.

240. Andy: How they come together, yeah. The, er, I'm not sure that the ... I don't think it's divided into two, I think the two aspects are two sides of one entity, and that as we were saying earlier on, the taking in of jazz cliches and stuff like that which is unemotional and, er, ... well it needn't necessarily be, but it certainly is a left-brain structured, analytical activity ... that has to be gone through first, and then the material is used by the right brain in order to create these ... to connect it to the emotional ... the right brain seems to me the emotional side, which uses this material in a hopefully meaningful way. So I don't think you can express it in terms of percentages of one or the other, I think they're, they both have different functions and they can't be compared in the way that, say, sixty-forty would imply, that they're comparable, do you see what I mean?

243.b) Charlie: What would you say, what would you tell them to look for in an improvisation, to tell whether it was any good or not?

244.a) Andy: Well, of course this is a question we're addressing with this idea of getting people to examine jazz. I mean, I think the first thing you've got to look for is musicality, and of course that's very difficult to do because the only way that you can assess musicality is with your own musicality. And the ... this is the problem that one comes up against constantly with people who are listening to it, is that the ... the people who are trying to teach it, is that they don't have confidence in their own musicality. The first thing a teacher needs when assessing students is confidence in his own musicality.

244.b) Once you ... I mean, this is not to say that it has to be ego or anything like that, but you have to have confidence in what you think is nice, and what is good and bad and all the rest of it. And what is good in the structure of a solo are things like variety of tension and ways of achieving it, er, ... the amount of that tension, in other words the limits of it, how low or how high the tension can be got up, how is it done ... if you get people, say, screaming at the top of their range of their instrument, then obviously the emotional range is not very big. If they're playing, if they're busy all the time, if they're playing lots of quavers and that all the time, then the emotional range is not very big. So that's one of the first things that come to mind.

244.c) I suppose the second thing would be the discussion of ideas ... for me personally, the risk-taking idea, of imposing features, melodic features on the structure which are to be discussed, and the way they're discussed, and the shapes, are they asymmetric, are they ... are they subtle or are they terribly obvious.

277. Charlie: Yeah. Erm, do you use models in your teaching, particular players or pieces of music?

278. Andy: I see, "Exemplars of styles," ... er, yes, I suppose I do. I'm not ashamed of that. Er ... I think you have to use ... I mean, ... but when pointing them out, I think, again, we have to point out to students it's not going to get them anywhere really, and that if you're listening to ... I don't know, to take the most often used ... say, Kind of Blue, Miles Davis or something like that ... that this is ... they should take it in as a feeling, almost a subconscious stylistic type, which they can use or not, but that is an example of it, and go away and play, but don't copy it, you know, just use it as some ... I suppose that's ...yeah, sure ... and a lot of them ... how can I say ... some of the models that I use are not necessarily jazz models ... they can be the same thing but in a different style. I mean, for instance, something like, er, [Conteondo?] flamenco guitar music, say, or Bartok's string piece, what's it ... Divertimento for Strings, do you know that, it's lovely ... it's one of the most jazzy things you've ever heard, you know. So

I do use other models if I can. In fact I use a lot of ... er, you know, again it's this business of ... I think jazz musicians should be just musicians who specialise in jazz otherwise they're [jazz suppers?]

Interviewee B - Ben

3. Ben: Although mainly I'm a [main instrument] player, so ... a composer, and I compose for the various groups that I'm involved with in the jazz field, and also I've begun to move in the last few years into a kind of contemporary classical area and ... my piano playing is more or less strictly [appropriate?] but I have been playing keyboards in my own band for a while now, as a secondary keyboard, and when I'm in workshops and stuff like that, I play the piano, but I rarely actually play the piano in front of an audience.

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10. Charlie: So what happened in school? Were you playing in school?

11.a) Ben: Right. When I was eleven ... I think that's right, I was eleven ... my sister bought me a [main instrument], and it was because they were worried because I wasn't particularly playing an instrument at that time ... I'd more or less given up the [other instrument], I was just learning in my own sweet way ... my dad by that time was too old and weary and knackered to coerce me into practising, which was basically what he'd done with the others, and so I was drifting away really and I think they were a bit concerned that I didn't have an instrument that was really mine ... tried the violin, didn't like it some years before that, so my sister got the cheapest instrument out of the little list of instruments that I said I was interested in playing. Who knows, I might have otherwise been a bassoonist, if we'd been a sort of rich family, I might have ended up being a bassoonist ...
11.b) ... but anyway [instrument] was what it was, and I started off with the normal peripatetic lessons in school. The school that I went to was the same school that my brother had gone to some decades before, so it still had the same music teacher there, and he ... when my brother had been there [in the school's life act?], he'd contributed greatly to the musical life of the school, more or less started up the orchestra, so that when I came along it was like, as far as the music teacher was concerned, I was his ally ...
11.c) ... and he was great actually. He was one of the school of ... I don't know he had a bit of an ambivalent relationship to it, but he was partly coming from the school that said that music was that thing that died when Wagner died ... but he listened to Bartok ... Bartok and Stravinsky were about as far as he got ... but he certainly didn't hold me back from my own musical researches, and he encouraged me a lot. Luckily we had a common interest which was Debussy, and what I should have said before, if you want to get this strictly chronological, is that when I was a nipper, my dad would play the piano to me and while I was leaning on top of the cushions, I would be ingesting great wodges of Debussy and various other things, as well as Beethoven, Brahms, Mozart and stuff like that, and the thing that stayed really was Debussy, so Debussy is still my favourite composer ever, and the source that a lot of stuff springs from.

12. Charlie: Lets just keep going briefly with the overview stuff, because we can go back over detail. So there was school until ...

13.a) Ben: Right ... then I got some sort of scholarship, which was like a local authority scholarship which entitled me to free tuition, and from a professional [teacher of B's instrument]. So the first teacher I went to was very nice and encouraging, and that was till I was about fifteen or sixteen, I can't remember to be honest, and then she said that after a number of years, this was three or four years, she said alright well, we're coming to that time when you'd better talk to another teacher now. And I ended up with this teacher, who shall remain nameless, but she's probably a very good [instrument] player and undoubtedly a very good [instrument] player but a terrible teacher, and she basically instilled a real hatred of the instrument and fear ... fear and hatred are the basis of the classical music education system, and ... still battling with that ... and I kept on going with her until I left [my home city] eventually and went to university.
13.b) Meantime, while I was still at school, when I was about fourteen years old, there was a bunch of guys who were in the sixth form when I was

... no, they were in the fifth year when I was a fourth year, that was when it had started. I had got into [rock band of the time 1], and a few other groups like that, [rock band 2], that kind of crap, and I was ... because [rock band 1] was a rock group led by [a player of B's instrument], I started learning all these [rock band 1] songs and the solos, the [instrument] solos, started taking them down off the record. The record player that we had was an old ... I can't remember what make it was but that doesn't really matter ... it played slightly fast, which meant that I was learning all these [instrument] solos in un [instrument]like keys, and thinking, "Christ, this is hard. Why, he must be really good, this [player's name]," you know, and it was only several years later that I discovered that I'd learnt these things in impossible keys, and at the same time I was also learning a few bits of Irish music, traditional stuff off records, in most un-[instrument]like keys ... Ab, you know, just ridiculous, you don't get Irish music in Ab, it just doesn't happen.

13.c) So anyway, there was that happening ... this bunch of guys heard me preening myself on the [instrument] one time, and invited me to join their rock band. So I was in a rock band in [my home city] that started off in school and did school dances and stuff like that and eventually went on to play in the local pub and club circuit, round [my home city] and a nearby county] and [another nearby city] and so on.

13.d) And we were doing ... I mean, at the same time I was also becoming something of a teenage Trot as well, so by the time I was seventeen, eighteen, I was really heavily into left politics and trying to find some way of marrying up my deeply held political beliefs with my musical endeavours. You know, because at that time, [inaudible?], and I'm not sure whether it still exists, but the people on the left regarded musical activity as a bourgeois indulgence, so how could I possibly justify myself to them, you know? Well I couldn't.

13.e) So in this band, I was trying to meet these things up, and I had this kind of spurious political thing of trying to make the music that we played working class, you know, so that meant ... and happily that also connected with the fact that the band was into things like the [armmost?] and various other sort of country-rock type things which seemed to fit with politics at the time, and [another country rock band] as well. Of course, these bands would say, hang on a minute, that's got nothing to do with us, you know, but that was the way I saw it, and that was the way I was trying to pull it at the time.

13.f) Anyway so I had a reasonably ... we had a great time actually, over the four or five years that the band was in existence ... you know, good professional experience, I was playing keyboards and [instrument] at that time, and ... you know, playing rock stuff, and it went from doing the usual things that young rock bands do, [rock band 3] and [rock band 4] crap, and stuff like that, and gradually getting better as the band gets better, you know, the material got better, we were writing our own stuff as well.

13.g) Then somewhere along that time, a friend of mine, who was much older than me, well eleven years older than me ... I, sort of, befriended this guy who was living next door but one to me ... and he was responsible for quite a lot of my musical education ... just in terms of other cultures ... because, I mean, I'd had the classical bit, and the commercial rock stuff was easy to get hold of because it was shoved down your throat ...

14. Charlie: And, how far up the classical bit did you get?

15.a) Ben: I never did any grades ... by that time, I'm not sure how it came about, but I felt ... I mean, I'm not sure how consciously I felt this, but I didn't like the idea of competition in music, and never have done, and the idea of ... I mean, because my brother and my sisters, at least my brother in particular had been going in for competitions and winning them and getting write-ups in the local press and this sort of thing, and seemed to be set to be going on to a [inaudible] child prodigy sort of thing, and I didn't want to have anything to do with that ... I didn't like that ... sort-of didn't like being in competition, and the idea also of these grades, seemed like a weak superficial carrot to dangle in front of people to get them to practice. And my sort-of reaction to that was, well, OK you might practise like hell and get a whole load of stuff together and then do your Grade 8, but then give up the instrument the day after, and what does it prove? I mean ... and

funnily enough I'm constantly coming across people who have got Grade 5 this or Grade 8 that and who haven't played since, you know ...
15.b) So I didn't see the point in that so I never did it ... and ...

16. Charlie: Just in terms ... I mean, can you give an equivalent ... just in terms, it's alright, I'm trying to get an idea of level, so, I mean, were you playing concertos, or ... [the rest of the question inaudible ...]

17.a) Ben: Well ... it's difficult to say, I mean, I think I was some way along the line of the classical [instrument] repertoire ... certainly not playing in orchestras or doing concertos or anything, nowhere near that, and this local Saturday morning music thing that I was involved in was ... there was an orchestra, and there was a brass band and there was a sort-of swing band, and I was involved in the swing band for many years, and never got into the orchestra. I think by that time I was feeling that I didn't want to actually, socially as well as musically, it didn't fit.
17.b) In fact I remember a very funny incident one time, when the head of the music department or whatever ... the local council or whatever it was, I can't even remember, came in one time to a rehearsal of this big-band ... you know the sort of thing, we did Mancini Magic and that kind of thing ... and he stood there in front of us and laid into us for being slovenly and being ... disreputable, and it was really like, the classical people could do no wrong, you know, they were all toffs, and there was us lot, who were a greasy lot of semi-budding jazzers in the naughty jazzband, doing this loose ... loosified music, you know, and it was really, really funny in retrospect ... I mean, it scared the shit out of us at the time, we were completely silent, really felt done in by it, it was a very bad thing for him to do, because he was also criticising the person that took the band as well, who was also feeling really pissed off ... he was in the room, he was staring at his feet, hoping to God that none of us were going to throw something at this bloke, you know ... we didn't do that because deep down we were alright really, you know ... there weren't any naughty kids in there at all ... I mean, it was a just a really stupid thing for him to do.

17.c) And, a couple of other experiences along the line were turning me further and further away from classical music, although I had this long-lasting love of Debussy [that's seen me through?]. And I couldn't help it, by that time I was doing O level music ... I went on to do A level music as well ... there were things that I was obliged to check out ... but I was definitely feeling like ... I'm an individual, I've got to go my own way, I follow my own path ... hence not doing the Grades ... I was very much into being a self-made musician, even though, looking back on it, I realise that actually I was quite privileged because of my Dad and because of my sisters and all the rest of it ... I had quite a nurturing sort of environment, you know, to grow up in. I suppose it's one of those things that, you know, when you, er, ... what do you want in education, to encourage a curiosity, a questioning attitude and self-dependence, but you don't want the ... your kids answering back [laughs], ... you know, so I was definitely ... it reflected it in the clothes, and the fact that I've still got long hair ... my hair started to grow when I was fourteen years old ... basically it's been this long since I was sixteen, and so it was very much a kind of individualist statement.
17.d) Finding very uncomfortable ... a sort-of very uncomfortable relationship with my politics at the time, which was slightly going in the Maoist direction, because of the older people around me, slightly going in the Trotskyist direction ... in fact loads going in the Trotskyist direction, and I'm wondering how it all fitted together ... I mean, the Maoist thing of self-denial and the good of the people and all the rest of it, and I was passionately articulating that at the same time as dressing incredibly extravagantly and flamboyantly and going my own way, and having a very sort of tiresomely original way of [intaking?] English lessons, you know, so I mean, it was a very big tension there.
17.e) The ... what I should say, another very important influence on me was this mate of mine as I was going to say earlier. He's not a musician ... at least, he sings traditional Irish song, but I don't think I would be doing him down ... I think he would agree that he's ... he wouldn't describe himself as a musician, certainly not a professional musician anyway. However he's got a very wide, eclectic taste, and that's what he ... he really turned my head ... around. He had a massive record collection ... something

like three or four thousand records, that he'd bought over the years, and he had all of the recorded Charlie Parker and loads of other bop ... now he was also a political person and he had a sort of political thing which was [more posh than me?], and he had this idea, like, for example, dismiss Miles Davis, it's not correct to like Miles Davis ... er, bebop is the highest summit of jazz ... you know ... and I walked around with a lot of these ideas in my head, until I got further into it and realised that it was complete and utter bollocks, and even now you still come across people who push that ... it's a very dangerous thing and we'll go into that later.

17.f) But amongst all the bebop and the jazz and actually some modern stuff, I first heard Keith Jarrett and John Taylor through this guy, also loads of Irish traditional music, loads of Indian music ... you know, music from various cultures around the world, and he really encouraged me to check absolutely everything that I possibly could out, from his own record collection.

17.g) Then I started slightly parting from his sort of direction as well, because then, just before I went to university, I started getting into the really weird stuff, then I was getting Stockhausen records out of the library, and stuff like that, and my Dad would say, " That's not music! Turn that shit off!" ... you know, with all this ... I think it was Kontakte that I was listening to at the time, the version for piano and percussion and tape, and I just thought it was absolutely hilarious, I loved it, and I used to corpse at these things, at these weird burps and farts and things like that, and it was totally appealing to my Dadaist sort-of thing, you know.

17.h) Also at the same time ... I mean, I was pulling in all kinds of different directions at the same time in my late teens, so also I should say that the record Gnu High ... Kenny Wheeler, Keith Jarrett, Dave Holland, Jack de Johnette, was possibly one of the most important records for me at the time, which I had ... [this friend] had ... and at the time also because I was still doodling on the piano, and still getting it together a little bit, I happened upon ... Oh, Focus was another group ... do you remember them, Focus, brilliant group, another [instrument]-led group, Dutch group ... anyway, very interesting music ...

17.i) ... anyway I happened on this chord on the piano, and ...

18. Charlie: ...what was it?

19. Ben: It was [plays major seven chord], or actually [plays same chord up semitone]...

20. Charlie: Right.

21. Ben: ... because the record player was running fast ...

22. Charlie: ... played a semitone sharp ...

23.a) Ben: ... it was a semitone sharp, and so you will recognise that as ... [plays head], the first track off Gnu High. Anyway, and I just came across this chord by accident, and then, because I had been playing this record over and over and wearing the grooves out, I realised it was the same chord, and so I started working out this piece, which was the most complicated bit of transcription that I'd done ... at that point, there was a lot of chords and clusters and stuff like that, it wasn't just a single line though, like working out [rock band 1] [instrument] solos ... so that really got me launched on that, and then I got the Keith Jarrett bug and that stayed, that stayed for ever.

23.b) So ... Keith Jarrett was looming and there were various people around that ... so John Surman, Kenny Wheeler, John Taylor, you know ... you know so ... who else?... I think around that time also, I think the Kenny Wheeler Big Band came to the [venue], it was in the days when it was Tony Oxley on drums, and a massive horn section, and Evan Parker was there, Derek Bailey were in the band, and so you had this sort-of bringing together of free and "time" ... as Tony Oxley calls it, free and "time" ... which is ... you must remember to put that "time" in inverted commas.

23.c) Er, ... at the same time I was also listening to Stockhausen and Boulez and things, so by the time it came to me going to [large city] University, I was already reasonably well read in various ... you know, quite eclectic. Then I went to [this large city] and the whole thing just exploded

and went inter-galactic as far as ... that was the best place that I could have gone to ... I know a lot of music departments are like this now, but at the time it was basically, there was only [this large city university] ... so we're talking 79 to 82.

23.d) Very eclectic course, where you could opt ... I mean it was a sort of pick and mix type of course, they liked you to have a fairly good all round sort-of ... but I ended up doing projects on Indian music, a project on Javanese Gamelan music, and then there was a project on jazz piano, with [famous academic], which was a historical sort-of thing, and did involve some playing as well. And then there was a classical music course, run by [famous classical instrumentalist], which was using authentic instruments, which were very interesting to do work on, and a new music course which was contemporary music, also run by [the same man].

23.e) A lot of brilliant things and there were a lot of like-minded people there, and it was the sort of place where you could walk down the corridor where the practice rooms were, and there were people playing ... maybe someone practising some Beethoven sonata in one room, and then somebody would be playing krumhorns in the next room, and then someone would be practising some alto sax jazz things, and all these different sorts of music going on all in the same place, and there was an electronic music studio there as well, and all this stuff.

23.f) And I was really heavily into contemporary music then, avant-garde music, to the point where I used to turn up to rehearsals just to sit in the audience, and hear new pieces that I wasn't playing, that I wasn't doing ... just to check the music out. And I've always had that interest in the process of putting the music together, and when it came to the concert, it was just like a damp fire-cracker going off, just [noise], you heard the piece, and that's it. What interested me was the actual nuts and bolts of how you put a complicated piece of music together, with loads of time signatures, and how you rehearse it and all that, so I was totally committed to contemporary music.

23.g) And I think by the end of my three years at [this university], I had a sort of three pronged ... because I'd checked out Javanese gamalan, and Indian music as well, and I'd had a little dabble at playing it, just enough to realise that if I was going to do that music any justice, I would have to devote a lot more of my time to it, and I couldn't do that because there were other priorities. So after a few years my priorities began to narrow down to: free improvisation, jazz and contemporary music ... they were identifiable things.

23.h) Now in the free side of things, one thing I did while I was up in [this university] was to book a room for a couple of hours each Friday and invite people to come and play with me ... just duos ... so that way, it gave me the experience of just playing with someone new every week, and all the business of what you do when you're doing that, you sort of create a meta-language if you like, a language of immediate response ... so in other words, if someone doesn't know about chords symbols and stuff like that, you're not dealing with that, you're purely dealing with making sounds together. It also gave them a chance to play as well, and I varied it quite a lot, so some of the people that I would improvise with were as experienced as me as improvisers, some not at all, and so it was interesting for them as well.

23.i) And that brought up quite a lot of interesting questions, like ... I mean you know, if you do some free improvising with someone who's not that into it but will give it a go, and then you discuss it and you say, "Well, what happened there," and, "Oh, well I'm not really into this because the same forms keep turning up over and over again ... you start there and then you get more and more and then you peter out at the end, and that form is ..." and so on and so on, so that sort of led to me addressing, well, why does it always have to be that way, and in order for it not to be that way, what can you do?

23.j) And that was a kind of on-going story after I'd finished at [this university] as well, which was ultimately one of the things that came to me, that led to me dropping improvisation, but I'll get on to that in a bit.

23.k) Also while I was at [this university], [a well-known contemporary British composer] was there ... very interesting composer, he's a brilliant guy actually, I don't agree with all the things that he says, but I think as a role model he was absolutely brilliant, and he was one of the people that I looked up to, and still do really ... I don't see him from one year to the next, but he was great to be there ... he had a real original way of looking at a lot

of different things ... he was composer in residence in my first year, and ... oh, he did all kinds of interesting things, and I was marginally involved with some of things he did, and helped him out with some of his recordings and so on, and he also was instrumental in setting up the [co-operative of local musicians], which had been going before I got there, and there were a number of people from around [this city] and we used to get together on a Friday night and play.

23.l) That was also quite interesting, because that led to a situation which was again to do with this thing about, "Do we talk about it?", because the guys who used to come to this thing were very much, "You don't talk about it," ... you walk into a room, you fall over a drum-kit, you start playing it, you make that up, it's all to do with play, in the childlike sense, which is fair enough, that's OK, but it's only one part of the story, and I was for ever trying to persuade them that we need to think and talk about something before we do it, otherwise we end up doing the same things all the time. But anyway, they weren't having that, OK fair enough, so that went as far as it was going to go.

23.m) Now at the same time ... well I've described the contemporary classical situation, I was heavily involved in that, and playing quite a lot in various groups and playing quite a lot of Berio ... that's when my Berio phase came on, and there were others.

[phone call interrupts interview]

24. Charlie: Berio.

25.a) Ben: Berio, Berio, who seemed to encapsulate at the time all the things that I really liked ... I mean, he had a great ear for textures and harmonies and sonorities, and I loved that thing where the harmony ... it's non functional but it's kind of para-functional, so in other words he does use things like cadences but they're very much disguised, and this new thing ... new as it was at the time ... there had been integral serialism and it was bound to come to a dead end, and Berio was one of the people who really appealed to me ... big hero ... because he borrowed things from integral serialism and he [dumped them without a sing one word?], and he was coming from the Italian theatrical tradition, and so he made use of things that worked. He was also very exciting, some of those pieces are hell for leather, really brilliant, [some cone defined?] and different things like that.

25.b) What I was going to say about the harmony ... er, there's a point in the event horizon where harmony turns into sonority ... that stayed with me very definitely ... in fact there's bits of my musical language now which are partly minimalist and partly Berio-based harmony and gestures and things like that, and trying to find ... and of course, at that time, also Steve Reich was just a huge influence ... again, he was one of the ones, and I still think this, he's the best of the minimalist lot. I think John Adams is coming somewhere up to it, but Steve Reich is the best ... he's got everything in there ... he's got interesting rhythms underpinning the structure of the thing, great ear for harmony and great ear for orchestration and textures and stuff like that ... it really works, his music, in a way that Philip Glass [gives a hint?] of being ...

26. Charlie: Wooden ...

27.a) Ben: Wooden and boring. And Terry Reilly just seems ... aah, bless him ... he's very nice, he's very [inaudible word], but Steve Reich is the man ... for me!

27.b) So there was that ... now as far as jazz was concerned, I was getting into it. A couple of important things happened while I was at university. The first thing was, at the beginning of my first year when I went to [famous classical instrumentalist] and grovelled my way through this [instrument] sonata, and he said, "It says here that you're a jazz musician," I said, "Yes" ... oh, by the way, I'd only ... the pianist that accompanied me was sight-reading, [as it was an assessment?], and he said, "Well, it's obvious that [the pianist] hasn't seen this before and that's quite serious you know ... anyway if you're a jazz musician, why didn't you play some jazz?" like, you know, and I sort of said, "Well I just didn't know whether you'd like me to or not ... I wasn't sure whether I would...", "No,

no, if you're a jazz musician..." ... once he realised I was a jazz musician, that was where my strength lay, he was right behind me then, and he was incredibly encouraging to me, and I really sort of became, not exactly a protege, because it wasn't really an instrumental based course, although there was quite a lot of practical based stuff, but I mean, you know, he's one if the greatest [instrument players] in the world, and you know, that couldn't match up, but certainly from the attitudes point of view and sort of modern eclectic sort of thing and so on, yeah, loads of influence from [famous classical instrumentalist].

27.c) And [famous classical instrumentalist] also was involved with [famous UK jazz player 1], and he got [famous UK jazz player 1] to come up one time with his free improvisation group, with [famous UK jazz player 2] and [famous UK jazz player 3] was in it, [famous UK jazz player 4], this group called [band name], and they came up and they did a little improvisation workshop and anyway, through that I learnt about the [place name] Summer School, so at the end of my first year at university, in the summer holidays I went to the [placename] Summer School, and met a lot of my contemporaries there ... really, really important bit, you know ... also I was at that point learning about all this harmony ... I mean, I'd learnt a lot about it for myself anyway through doodling, through transcribing and stuff like that, but the actual ... you know really learning what a minor 7 flat 5 chord is, and learning the repertoires, all the tunes and stuff, that didn't really begin to happen until this ... going to the [place name] Summer School, and playing with people with [famous UK jazz player colleague 1] and [famous UK jazz player colleague 2] and [famous UK jazz player colleague 3], we all met up there.

27.d) Now ... let's think ... when I finished at [university name] ... oh, the first thing was that I went back to [my home city], and within about six months I felt like I was dying, because [my home city] was having the shit kicked out of it by the Tories at the time, and still is, and basically it's just a shell now ... terrible, awful, unjust things happening there, and it was in the days of [famous politician] and this sort of thing, you know ... the place was dying and taking me down with it, and I felt that I just couldn't carry on, I couldn't stay there ... I mean no-one else there, as far as I could find ... there was no-one else there who was into jazz or contemporary music or anything, [I felt] completely isolated there, so I made the break and I moved down to London, and for about the first ten weeks or so, I was staying on people's floors, and so ...

27.e) ... anyway because I had met all these people on the [placename] Summer School and been going there for a couple of years, I had some contacts, and I kept in touch with a lot of the tutors and at that time it was famous [UK jazz player], [famous UK jazz player], [famous UK jazz player], [famous UK jazz player], [famous UK jazz player], [famous UK jazz player] and [famous UK jazz player]. And I kept in touch with quite a few of them, especially [famous UK jazz player], and so I met [famous UK jazz player in duo] through [famous UK jazz player, the other half of that duo], and actually before I moved down to London I would come and stay at their place in [area of London], and obviously learning an awful lot through being with [this duo member] ... still waiting to play with him professionally, still haven't played with him, but I know it will happen one of these days, but anyway, we're old friends [this duo member] and me now, and it's really nice ... it's sort of like, every few years he pops up again and it's like, it's really nice because his career is obviously ... has gone into inter-galactic mode over the last ten years, and my career has moved on, and its just nice that we're still in touch from time to time, so we check each other out from time to time.

27.f) Erm, so then [famous UK jazz player] introduced me to [member of the band through which B became wellknown], who at that time was living at [member of the band through which B became wellknown]'s place in Beckenham, and then I got involved with [member of the band through which B became wellknown] through that, and I was in an early incarnation of [band name] with [member of the famous band through which B became wellknown] ... at that time it was [member of the band through which B became wellknown], me, [another jazz musician] and [another jazz musician], and the group went on from there and then eventually it was, for a while it was [another jazz musician], [another jazz musician], [another jazz musician], me and [another jazz musician], and then somewhere along the line, [the famous band] started, and I tagged along with them and ended

up being involved in it, a founder member of [the famous band] ... and one of the things that happened at that time over those few years, was that I did no more playing of contemporary music and classical music in general and the realities of the situation professionally began to dawn on me. On the one hand I had this thing of ... you know which I've always been battling with, you know ... of learning to play the [main instrument] properly, whatever that means ... and then seeing that the people that actually get the jobs in the contemporary music groups and so on are people who've come through the music colleges, and it wasn't likely that I was going to get to music college, and it's a damned good job that I didn't get to it because it would have knocked the stuffing out of me, and I would have ended up hating the instrument and so on. So it ... there was a kind of natural process of thinning out of priorities ... and as far as improvising, free improvising was concerned, my ... I was very committed to it in those first few years, and used to do gigs in front of no people at the [small London venue] and so on, and going to [small venue], I was quite involved in [inaudible] that, and so ...

27.g) ... there was still this big issue of, "why do we not talk about music?" And because at that time things were going in a sort of performance art sort of way ... quite a lot of people involved in free improvisation were going this sort of way ... it was taking the centre away from the music to a kind of spectacle ... well that fitted in up to a point with the kind of music theatre background I'd had through doing things like [inaudible] and stuff like that, but then I began to grow very suspicious of the fact that some of this seemed to be deliberately cocking a snook at the audience and taking the piss out of the audience ... I mean, what are you doing here, why are you sitting here, I'm just insulting you, I can't play this instrument, I'm not going to make any attempt to try and play this instrument ...

[Tape change]

28.a) Ben: Free improvisation. At that time ... now ... there seemed to be this thing [not talking about playing free], and because it didn't get brought out into the open, well what can you do, you're left to your own imagination. So if you imagine that you are receiving this very aggressive, intellectual, snobbish, nihilistic message from the people who are performing, then you end up rejecting it ... I don't want to be involved in that crap, you know ... I don't want to insult an audience.

28.b) Now at the same time there are some very important issues there, to do with music as a product ... and there's the people who do it, and capitalism turns people into the producers of the music and the consumers of the music, and all that ... OK fair enough, you don't do anything positive by pissing off your audience and making them feel inadequate, you know, it just can't go on that way. And a lot of those people that I was involved in then were very pissed off when [the famous band] came on and went sort of intergalactic and very successful everywhere, and suddenly it's like you've betrayed them, and what's it all about? ... I mean, a lot of these people were actually very good players ...

28.c) ... but then, another issue to complicate it was the American cultural imperialism thing, you know ... very important issue that, still is important, more important than ever actually with the likes of Wynton Marsalis around ... you know, which is another one which we can go into in more detail later on. OK, the basis of a lot of this music comes from the urban American working class, black working class ... you know, erm, ... but the point is that it's changed into something else, it's been appropriated by other people around the world, and there's nothing you can do about it, you can't stop that happening ... try as you might, which some people are trying to do, but you can't stop that happening. And all of this ended up with me feeling free improvisation: not for me, partly for those reasons from the negative point of view ... I don't want to associate myself with people who seem to be taking the piss out of the audience ...

28.d) ... and also quite frankly, at that time, I was discovering that I was good at chords and harmony and melody and structures ... musical structures in a more traditional sense ... melody, what notes go with what chords, rhythms and stuff like that. I liked it and I was good at it, so why cut off that bit from a purely intellectual stand ... point. Why do that, it doesn't make sense, you know?

28.e) So I started going to work on my own playing, on my self ... education as a player of jazz around about that time ... the future [inaudible] as well ... I mean I'd always been capable, well, you know, after a certain point, on the [main instrument] ... I was always capable of playing very, very fast swirls of notes, I think it was part of my style at the time ... I think [famous player of instrument], at one point at the [placename] Summer School said, "Well, you're playing thousands of notes, and it's great, but it's not going anywhere," you know ... and I really took that to heart, and started trying to really sort out a way of projecting what I was doing so that, you know, it wasn't just a miasma of notes, but it actually was directed, it had some line and logic to it ... which you have to deal with, and er, anyway ... er, ... breather time!

32.a) Ben: ... yeah, yeah, and I wrote some things for that, and she was writing for that, very small scale stuff, I mean it was a bit like the free improvisation scene, doing gigs in front of four people and so on.
32.b) Then my mate, [mate's name] was at the [London Conservatoire] doing classical saxophone with [sax teacher] and [my mate] decided he was going to be responsible for pulling the saxophone department together, because it was very disparate, so he organised this gig, or a couple of gigs actually, and he got this repertoire together of various transcriptions and [things from world music and things?], and he got me to write a piece for this large saxophone ensemble, 11 saxophones, bass to sopranino, and that was in a sort of post-minimalist style ... Louis Andriessen is also one of my influences, so I suppose if I was to enumerate my influences, from Debussy, on the classical side, it goes Debussy, Berio, Steve Reich, Lois Andriessen, with a bit of Ligeti and a few other people along the way.
32.c) I mean there is this thing where you can chose your influences as well up to a point, because you, I mean you're always checking out things. And like Miles Davis said, when you hear something or hear someone play, you immediately know instinctively whether they've got something for you ... your ears twitch, you know, and so you keep on checking things out ... even old stuff ...
32.d) ... and I had a Prokoviev period, and I had this thing about different sorts of structures, musical structures, and looking like things like the suite as a musical structure. It's good, you know, it's a real modern thing, and interestingly enough if you listen to stuff like Holst, The Planets Suite, Planet of the Apes Suite, it's a pop classic, it's fantastic, it really works, it goes very deep, there's an awful lot of thought in there. And for something which is almost like musical Butlins, it's got incredible depths in there. I mean, there's that piece which ends, I can't remember which planet it is, but the one which ends up with a quiet disappearing into infinity, it's quite obviously about death, and a real beatific vision of death, and Holst was into philosophies and stuff like that, he obviously ... there's a guy who thought very deeply, and in a very similar situation to us, people didn't like his music when he was around, he had a terrible job getting his stuff performed and accepted, eventually he had one or two hits while he was alive, but basically it was a terrible struggle for him. And he was in a situation, like a lot of people are in, where his, what he considered to be his best work, people hated, didn't want to have anything to do with it, you know, so therefore he just had to carry on, doing ...
32.e) Incidentally, my Dad met Gustav Holst in about 1920, when he was at Birmingham University, and Granville Bantock was the Head of Music there, and my dad was a graduate, and Holst visited. I think that was the University where Holst fell off the stage and damaged his brain ...

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38. Ben: Yeah, right. I think I was well taught on the [main instrument] up to a point, but then it depends on what you mean by that.

39. Charlie: Yeah ...

40.a) Ben: The attitudes of really looking at your playing under a microscope, and really being honest with yourself about what you have got

together and what you have got to get together was instilled with me, however incredibly badly in the sense that the motivation for checking out my own playing or certain aspects of my own playing was from the point of view of fear ... oh, hell, I'm going to be exposed, people are going to think I'm shit ... I'm not playing the [main instrument] properly, in a classical way - this spurious argument that says that in order for you to be able to play jazz, you have to learn classical music first. This is a good sound, solid, all-round form of education, which will equip you to go on and play anything else after that. Crap! As Derek Bailey rightly points out in his book on improvisation, actually the further you go into classical music training, the less you are capable of playing any other sort of music. It's completely narrow, it's a terrible thing, it's a specialising to the point of redundancy, and inculcating really nasty attitudes towards other people, other players. I mean, I've come across clarinet players who think Alan Hacker is a load of rubbish, can you imagine that? I mean, this total ignorance speaking?

40.b) So, yes up to a point I was taught in a good way, although actually some of those chickens did not come home to roost until not so long ago actually, a few months back, when I discovered, or when I finally realised to myself that, well, I've got a hell of a lot to learn on this instrument, there are people around who are much, much better [main instrument] players than me, OK.

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45. Charlie: Just to, just to amplify that ... are you implying that ... has that attitude to do with interpretation affected the way that you teach? I mean, do you teach interpretation, for instance?

46. Ben: Right ... that's interesting. Sort of, yeah, sort of. Just from the point of view of attitudes, I mean ... I suppose I don't really teach it in an objective sort of way, the way it's done in classical music ... you must vibrato on this note, etc. But I suppose, in more a kind of process of osmosis, give something to go on. So I mean, if someone comes along and they're playing in an entirely inappropriate way, like playing paint-strippingly loud in a ballad, for example, which, I mean ... you quite often find people who come along to workshops and stuff, who've just got no idea of that sort of thing, because they've never played with people before ... you know, who come along thinking to play as loud and blaringly fast as possible is jazz. And I try to put people right on that, but not necessarily from a point of view of, "Don't play so loud" ... it's just more a kind of situation of ... it's almost like social ... it's a social thing. Playing with people it's a social thing, and you can't just go around blasting, splatting people against the back wall ... you can't do that.

47. Charlie: That's quite a ... that's using the word 'interpret' in quite a simple sense in some ways, just in terms of dynamics. The stuff you've talked about before, to do with being, sort of ... for example the depth of Holst's music, those kind of interpretive things, you haven't ... aren't really covered by what you said.

48. Ben: No, I mean, I let them go their own way on that, really. I mean ...

49. Charlie: You expect them to go their own way...

50.a) Ben: Yeah, it's a very difficult question this. Because I don't want to be prescriptive, about how people should play, I don't see the point of that ... however you can't help talking about things, you know, and if you listen to music, and you talk about other players, and records and stuff like that ... yeah, I mean, I can remember conversations that I've had, with people that I've had where, say, for example, one guy was saying, "Well, I don't like this British jazz, it seems too prissy and too wishy-washy and impressionistic, and I like something with a bit of guts, like boogie-woogie, this sort of thing, you know ... and I'm saying, well, OK, I know what you mean, yeah, up to a point, but there's a place for everything, you know.

50.b) Yeah ... on the other hand, there are people who come along who are desperately in the position where they don't know what they want to do. They just know that they've got to play. And it really is a matter of life and death almost ... it's not much of an exaggeration to say that ... people come to workshops, and they're in a desperate state of wanting to play with people, to get out of their own flat, to play different music, to have different challenges, challenges but also to be in a position where they can play something, not to be always failing ... you know, it's very important to be giving people success, and not continually be withdrawing the carrot several more yards so that they've got to keep on going ... they've got to feel successful at some point, otherwise they just give up. And if they give up, it's terrible, it's like a really huge hole in their life.

51. Charlie: Do you think that jazz is a particularly good music for ... [giving people a sense of success?]

52.a) Ben: Yes and no. I mean, well, this leads on to a larger question which is what do I think of as jazz. And that's a big question, really ... it's a very political and a very emotional question as well as a historical question ... and for me and I think for a number of people, I think the story has changed. Things are much more eclectic now, and to a certain point you can't help your influences. Now there used to be some years ago this thing, and actually there is, there are still some camps that say this thing, that jazz is this area here, music from, I don't know, music from the end of the thirties or the end of the forties to the beginning of the sixties ... that's jazz ... that's what you're going to play, that's got what you need to know, that's got all the emotional content that you need to cover, blah-di-blah, anything else is peripheral to that ... you must study this music from all different angles. Well I don't agree with that ... I think the way that people learn jazz is much more lumpy than that.

52.b) In that sense, what you're looking at is bop. No, in that sense, if that's your definition of jazz, then jazz is exactly the wrong music to give you that sense of success ... it's exactly the wrong thing in the amount of knowledge and skills of various sorts, knowledge as well as just command of the instrument, knowledge of repertoire and tunes, it's a vast area and it's a [gainsome?] amount of [inaudible] and takes an awfully long time, so no, emphatically not.

52.c) But luckily, jazz isn't just bebop. From my point of view, I also include bits of funk, jazz-rock and fusion stuff as well, although there are of course people that say, well, "jazz is Mike Brecker," and it's not, you know, so there's another thing, you know, jazz isn't learning those licks, it's not to do with those things specifically or exclusively either ... I mean, that amount of technical command of the instrument also takes a very long time to do, let alone the fact that it's very narrow thing to do anyway, you know, there's more to it than that.

52.d) Jazz is also partly free in various sorts of free music that are happening ... jazz is stuff like the late Coltrane stuff, like Ascension, and Eric Dolphy Out to Lunch, very important record for me, that was ... jazz is also partly what Evan Parker does, and some of the free improvisers, quite a significant proportion of what, say, [musician's name?] does is jazz. Jazz is also dealing with ... is quite open now, like there are bits of country and western music that come into Charlie Haden, Keith Jarrett, Pat Metheny, there's also world music influences ... there's a lot of Indian music floating about which is marrying up quite nicely there, and what's nice about that is that it's not the sort of "curry jazz" thing any more, it's not just this sort of bunging these musics up against each other ... we're talking about people who have actually had influence of hearing Indian music, and being used to that up to a point, and, you know ... Thelonious Monk and whatever, and ... bits of rock music, and bits of funk and soul and all that stuff.

52.e) I mean I would say that jazz is more of a space where a lot of different things can happen, and it seems to me pre-eminently suited as a cross-cultural space ... that if your influences are ... oh, and I forgot to mention one of my influences was Stevie Wonder, my sister used to be into Stevie Wonder, so Stevie Wonder was played a lot in the house ... [inaudible] records and stuff ... so a lot of that stuff went in at a very early age, and is still there. I love Stevie Wonder, he's fantastic and so do a lot of people. He's one of the few musicians in the world in fact who's widely loved and respected by musicians from all different idioms and

backgrounds, [including classical musicians?] ... [laughs], ironic, ironic statement, there.

53. Charlie: I mean, I'm interested, I'm going to interrupt you there ... that you didn't mention classical music.

54.a) Ben: Oh, yeah, definitely is, yeah ... I mean the harmonic language alone is, you know ... yeah, definitely, yeah. Also I mean, I suppose the two things meet up a bit more in the freer end of things, but I mean, that's only one aspect to it, I mean there's all kinds of compositional and arranging things which you know share stuff from classical music. Yeah, jazz has influenced classical music and classical music has influenced jazz.
54.b) What I think the story is now is not about all these people doing their own specialism, it's about accepting your influences, and working through your influences, and allowing your influences to manifest themselves through your own creativity. So in other words, you don't try and stop the bits of Stevie Wonder coming out, because Stevie Wonder is in there, you let it come out.
54 c) The only thing there is the ossification of the music industry, which wants to pigeonhole. I mean, especially in Britain, you know, you can't do ... you can't be seen to be doing more than one thing. I mean, if you're a jazz guitarist, you're a jazz guitarist and you can't do pop. I mean, people obviously do do pop, but the impetus is there to say, "Oh, no, you've got to do that, oh, he's a that player, oh that's..." and then it's very weird when someone does turn up doing something else, "Bloody hell, I didn't know they did that. Well, what's going on?" and then the record companies get all miffed, because there's this person who's nominally a jazz pianist but also writes pop songs, and they don't want to let the pop songs out because it changes the relationship, it changes how they market the person.
54.d) And that kind of inertia of the industry and the society goes against the very natural organic thing which is going on, which is that more and more people are allowing these influences to come into their music, so if you listen to an average, er, pick at random a Pat Metheny album, and you're gonna hear a bit of country and western and you're gonna hear a bit of modern changes time sort of thing, and you're gonna hear a bit of African or some of it ... music from around the world there. All of these things are there and they're part of ... they're in the atmosphere that we're breathing you can't help it, they come in.
54.e) So ... the original question where we got to from here was about, "Is jazz a good place to do business educationally?" and I think it is so long as you forget that it's supposed to be jazz. People get scared of this word jazz, they think it means, "ding ding-d-ding ding-d-ding,"[swing feel], you've got to learn Charlie Parker licks ... if you can get past that stage and say, look, the definition of jazz is very, very broad, you know it can be an awful lot of things. Get away from the prescriptive thing, of saying it's got to be or it's not jazz. I don't care if it's this "jazz" in inverted commas, I don't care about it.

55.a) Charlie: Is there a way ... I mean, I'm trying to get closer to the definition because it's one of the central things about the research. And I'm feeling as though ... very much as though you're approaching what I feel to be the central problem with jazz, which is as you say, the problem of drawing the lines, you know, and I want to ask you the question of how as a teacher you would approach teaching something called jazz without doing that.
55.b) I mean, what you've implied is ... I don't want to play back to you too much of what you said, but what you've implied is not any one of those things, but it's a broad combination. And yet, as a teacher, perhaps, and I'm not going to assert, I'm going to ask it as a question, perhaps it's your role to be identifying certain things as more important than certain other things; or your role as a teacher to be saying this is the sort of music we're dealing with, we're not dealing with that sort of music.
55.c) Now, I'm saying this very vaguely because I'd rather you made the categories rather than me, but it's very hard as a role model to stand up and create tasks without drawing lines. What I want to know is, how do you feel the lines should be drawn, as a teacher or as a musician?

56.a) Ben: Right. Well, first of all as a teacher, it depends very much on the situation. So in other words, I like to suss out what people are expecting before I get started. And it also depends on what the educational work is tied to. If it's tied to a particular group, then you kind of go into things to do with that group, you know things to do with the music that's being played.
56.b) Its ... like sometimes I do one-day taster workshops in schools, in which I am not heading towards getting them to play walking bass, you know, or with jazz articulation or whatever, but I'll do things which encourage some of the basic skills which are ... which I see as fundamental to jazz, things to do with listening skills and so on ... projecting ... but actually aren't specific to jazz really, they're [inaudible] social skills. You know, listening is an important social skill ... so's projecting, because it's all to do with interacting skills.
56.c) I mean it depends on if you're talking about ... let's just make a little false ... I don't know whether it is false actually ... no, no, no ... differentiation between jazz education and jazz in education, which I see as being different things. As far as jazz in education is concerned, then I try to take the things that I see as being fairly crucial fundamental things, which come up in the playing of jazz, and apply them hopefully in a fairly open sort of way so that they can be applied in situations ...

[Tape Change]

57. Charlie: Going back to jazz in education and jazz education.

58. Ben: Right ... jazz in education ... I'm going to have to think about this for a minute actually ... jazz in education and jazz education. I mean, as I say, all these things depend on the situation anyway, so I mean even if it's a jazz workshop ... what I do at [local adult education] College is very much a sort of Bb jazz workshop, even though I do take in different ways sometimes, but we learn about chords and scales and we do a repertoire of those jazz workshop tunes like So What and Song for my Father and things like that ... that's what I see as being the most traditional end of what I do in that sense. I mean that's to do with the fact that that workshop has been going for many years now, and has been largely to do with that kind of thing, so I think people who are looking for a jazz workshop and go to [local adult education] College are expecting that sort of thing, so that's what I give them.

59. Charlie: Exclusively?

60.a) Ben: No? Not exclusively, no. I also do things that are more general broadly, general musicianship sort of things, a lot of singing and clapping sorts of things, and various sorts of activities before we get onto instruments and start hammering our way through the changes of some tune or other.
60.b) What I do at the [London conservatoire] with classical students is different again, because I'm much more concerned that they should be equipped with certain skills to do a job properly when they get out there. I mean, it is partly therapeutic, what I do there, you know, they've been starved of their own creativity for many years, and partially it's trying to put back in their own thing, so that they get used to doodling and creative stuff themselves. But it's also partly because, you know, by and large classical musicians can't put a semiquaver before a beat, without falling over themselves and making the next crotchet five beats long, you know and so on.
60.c) And it's dealing with practical hands-on stuff with that so that when they go out into the wide world, and discover that they're not all going to walk into an orchestral post, that they're actually gonna have to do all kinds of different things, and they may well end up doing a theme tune or a film score in which someone's written some very complicated jazzily syncopated rhythms, or something like that, or they may even be asked to improvise for 16 bars on D minor seventh ... what the hell is that, you know ... so it's giving them basic information about those sort of things, and so encouraging them to listen to different forms of jazz and just let their ears take them where they're gonna go, and not setting a prescriptive thing of,

you've got to listen to Thelonious Monk first, or whatever it is, you know... I don't ... that's not my role there, I don't want to do that. So there's that.
60.d) Now, when I go into schools and do a one-day taster thing, for a start off I don't do so much singing in those situations ... it's very hard to get fifteen year olds to sing, they just won't do it ... but clapping games and rhythmic games and stuff, yeah, and things to do with musicianly awareness sort of thing, so just space and stuff like that ... so you don't just hog all the time space, that you're really listening to the other musicians, that everybody's participating at their own level, that there's an array of things that I try and take care of in that situation, you know ... the most important things being, it's a sharing environment, everybody's contributing and fulfilling themselves at their own level as much as possible, that there are certain skills that are being imparted ... whatever they may be, it might be a new scale, or a rhythmic thing or a rhythmic independence, say, or whatever.
60.e) Er, and there are thereby certain social skills, as I mentioned before, like listening skills and projecting skills and some amount of thought, you know, going on ... also things to do with confidence in your own creativity and what you've got to give and so on, and the ability to work with others to make decisions, the ability to co-operate with people.
60.f) Now that's what I would think of as the jazz in education side of things ... so in other words it's not learning bop, it's extracting some of things that come out from all different areas of jazz which have social import if you like.

61. Charlie: Right. Just to go a stage deeper than that maybe, would you say there is a set of general values underlying all those things you've talked about, that shines through throughout?

62. Ben: Yeah, I mean ...

63. Charlie: I mean, because you said, for example, when I asked you about jazz, you said it was a political question ... we didn't follow that up at the time, but I'm just wondering if there are a set of ... and you also keep talking about social skills ... I know exactly what you mean, but it sort of implies you've got a view of the world which informs your jazz teaching, or your jazz ... your view of education as a whole ... a sort of, a view of society, or a view of a musical group or maybe an analogy of the one and the other that's ...

64. Ben: Er ...

65. Charlie: Am I right ... I mean I don't want to lead you. I'm wondering if it's there or whether it's just ...

66.a) Ben: ... yes, it is there. Well one of the problems is that I suppose at the moment I'm in a doing phase, and I've thought about things a lot in the past, and I mean I continue to think about the philosophy behind it, but at the moment it's very much a doing phase, so I mean, it might take me a while to dig these things out, because I'm ... I'm working on assumptions that I'm not verbalising at the moment but, that's OK I don't mind doing that.
66.b) Er, yes it is to do with an overall view or vision of the world. Well, I talked about the recording music industry, the music industry in general, and I mean that's a pretty good analogy of society in general, that is to say a society of passive consumers. Music for most people is what you hear on the radio or on a CD or a record-player, and the idea that you can contribute and you are musical yourself has been beaten out of most of us. There are still a few societies in the world which are hands-on musical societies in which everybody contributes ... a few ... dwindling amount of societies where that happens, but we've got to try and grab hold of that again, because it's just going nowhere, yeah? This situation of everybody being consumers, and an increasingly desperate minority of people who are the producers, you know, so, yeah, I want to encourage a situation in which everybody can participate in music-making, and creative music-making at their own level, whatever that may be, and that's ... by encouraging that to happen, and trying to manipulate the situation through what I do, I suppose I'm hoping to make a better society by breaking down that producer-

consumer thing ... there are always gonna be producers and consumers, but it doesn't have to be as shit as it is now, and totally ludicrous thing, where ... you know ... you get these pillocks who are the head of record companies who think they know what the audience want, and the audience don't want it but they don't know any better, because they're just being spoonfed, you know ... I mean, it stands to reason that if you treat people like shit, they're gonna start acting like shit eventually ...

66.c) ... I mean look at this country ... I mean, what happens, OK? ... work ... I mean I'm not gonna be sort of ... I don't know what the word is really, but, er, ... the one good thing about work is that it is a structure for people's lives to hang around ... maybe not a very nice one, maybe not a very fulfilling one, but it is a structure. If you take that away, then people have got no structure, and that's when all the shit starts to happen, that's when society falls apart at the seams, and then you get an increasing amount of people who've got nothing to do with running their own lives, who then get involved in an increasingly underground sub-culture.

66.d) You know, how many people don't vote in this country? ... an awful lot, a significant proportion of the population of this country doesn't vote, they wouldn't know who to vote for, it's not for them, they don't see it as being for them, what's that got to do with me? You have an increasingly small ... if I may use those two words together ... minority of people who are getting richer and richer, and more and more ignorant, and we've got to do something about that, we've got to do something about that somehow.

66.e) Now, in my teenage years, I would have said, well, we'll blow them all up, you know [laughs], and you know, we put them against a wall and we shoot them, and then, you know, Stalin had it right, we kill most of them and then we start all over again! Well, I don't think that any more, so, er, ... MI5 need not be interested in me from that point of view any more ... if they were in the first place ... or MI6, or whoever they are ... load of incompetent wankers anyway, I mean ... my God, some of the stories you hear about them!

66.f) Anyway, no, we don't have to do that. And, there is this funny thing, this sneaking sort of surrealist feeling that's been in my head off and on for a few years now, which is that, capitalism is this organism that's wrapped itself around the world and the human mind, and it needs ... what it needs to do is to perpetuate itself, continuously, and in order to perpetuate itself it could metamorphose into communism, if it suited it, you know ... if the only way it was going to survive was by doing that, then it would [laughs] ... you know, and what's funny about this situation now where Thatcher basically smashed the institutions and the infrastructure of this country to shreds and duffed people up, and separated and divided and ruled, and knocked the fabric out of institutions and society in general ... there is no society, all that kind of thing.

66.g) What she didn't realise was that she forced a lot of people to go solo, so now there's all these solo acts around, by which I mean, people who've set up in business on their own, who realise that actually this young conservative idea of what's good business practice, i.e. you're a complete shark, and you shit on everybody, and you carve everybody up, and take everybody to the cleaners, and what happens when you do that is you get more and more isolated, and you overgrow yourself, and you can't get any further and the whole thing stagnates and then that's the end of it ... your company goes down, that's it. If you've got any sense, you get out of the country before ... if you're Lord Lucan you get out of there ... it can't go on like that.

66.h) Business is ... it's not good practice to piss off on your competitors ... to see everybody around you as competitors, that you must shaft. I think there's a growing number of people, a minority still who don't think that, who think that's shit business practice to do that, it's just ... nothing's gonna happen that way ... you know, I mean, look at the mess in say, like, transport, with the deregulation of the buses and all that. I know we're getting a long way from jazz here, but look at that, where there's so many bus companies ... I mean there are various cities around, I've just been to Sheffield actually ... Sheffield is a good case in point, you know ... there's millions of little one-man bus companies with one bus and one person, and they're all covering the same routes. All different prices, you know, all trying at the same time, and the upshot of that is that the centre of Sheffield is completely gridlocked all day, you know.

66.i) I mean, we were in this carpark in Sheffield, and it took us twenty minutes, half an hour to get out of the carpark and into the road. The road was completely blocked and right around the centre of Sheffield all the roads were completely blocked because of the amount of buses and the amount of personal cars as well. And I think that's ludicrous, how can that be good business practice, to completely clog up your city so that no-one can move? Everybody gets depressed, everybody gets angry, the infrastructure of distribution seizes up, goods can't move around, the pollution increase, the general level of heart attacks increases because of the frustration, etcetera etcetera, it just can't be ... Oh, but I hear someone saying on that "Any Fascists" programme, "Oh, the British love their cars," ... fucking hell, what planet are you on, you know, this is ludicrous.

66.j) So I think that there are a growing number of people who are coming to the conclusion that actually good business practices aren't to do with that, they're to do with nurturing, and they're to do with supporting, er, mutual support, and OK, a little bit of competition here and there, OK alright, that is one of the basises of the thing, but it's not all that by any means, you know ... I mean, it's ridiculous, you know.

66.k) And musically that works out also. You know, if there's just one or two people every five years that get into the limelight, you know, well it's bad for one person to be exposed too early, that's one thing ... it's bad for someone to get all the limelight and then have this heavy burden, of people expecting them to be brilliant all the time because they showed a flash of brilliance some years ago, but my God, you soon lose it if you're not being nurtured properly, and if you're not ... if there isn't a healthy atmosphere of other players around, of other creative music happening ... because it's a language, there are people doing different things, they all have slightly different emphases and concerns and all that, and they all feed each other. So my musical concerns and my musical direction isn't quite the same as [UK jazz musician 1], you know, and it's not the same as [UK jazz musician 2], but I'm ruddy glad that [UK jazz musician 1]'s there doing what he's doing, and [UK jazz musician 2] also ... you know, whoever else, [UK jazz musician 3] and, you know, whoever, whoever, whoever, you know ... and they all feed each other, and that's the way it's got to be.

66.l) So from an educational point of view, that also applies, you know, that people have all these different emphases, and the point for me is to try and set up a situation in which they can begin to work through their own influences and start exploring their own musical personality and make-up.

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71. Ben: ... Keith Jarrett is not the only one of course but he is quite important ...[inaudible] ... I'm not so much into the McCoy Tyner or ...

72. Charlie: Why not?

73. Ben: It's never really appealed, you know ... it's just a sort of taste thing, I suppose, an aesthetic thing, but ... and not so much of the straight ahead bop things.

74. Charlie: Can you define what you mean by McCoy Tyner?

75. Ben: [Pause] He was the bloke who played with John Coltrane.

76. Charlie: Yeah, yeah, but I'm saying what sort of playing ... I mean, I think I know what you mean, but I want you to articulate more clearly from the point of view of the research what you mean by ...

77. Ben: Well I mean I just sort of drew McCoy Tyner out of the air really ... I mean of course he's done some great things, McCoy Tyner, very nice ... but there's a certain stylistic thing that a lot of pianists do, which comes from McCoy Tyner, which is a kind of pentatonic language ... I mean I use pentatonic scales and pentatonic melody, but I don't think I [inaudible] the same way ...

78. Charlie: ... [mumbles]

79. Ben: Yeah, I mean pentatonic scales are just a resource, you know ... they're ...

80. Charlie: No but specifically about the ... about the aspects of McCoy Tyner's pentatonic playing that you don't like.

81. Ben: Mm ... [long silence] it's very hard, I mean ... well it seems to me that some of it's quite heavy-handed, just in terms of touch. And playing a lightweight instrument like a [instrument], that does make a difference. I don't like heavy-handedness. Then there's this pentatonic language sort of thing that's particularly kind of ... you know, there's a certain language which is made up of rippling up and down pentatonic scales which I find a bit boring now ... although I liked it at the ... the time, this was some years ago ... but I find it a bit dry, you know, and I prefer a musical language which is made up of ... a musical vocabulary which is made up of all kinds of different things ... not just bop phrases and not just pentatonics and not just whatever the other things are, but ...

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84. Charlie: To ask the question the other way, are there things that put you off people? What are the obvious things about people you do a gig with, who you wouldn't play with again, or maybe not that strongly, I mean that's putting it very [bluntly?], but again maybe, you're ...

85.a) Ben: Yeah, I mean, this doesn't happen very often because I don't put myself around that much, but I don't like people that don't listen, and I do like people that listen and support and complement, or I do ... I mean, again it's partly to do with the fact that I play a quiet instrument, but it's also to do with the fact that my musical vocabulary is ... it's been a bit lumpy and quirky, and I suppose, say for example, [musician] is the most traditional of jazz pianists that I play with, and his language is very much a language which is coming from McCoy Tyner and bop as well, and he does loads of different things, you know, but what generally one sees [this musician] doing is that kind of thing.

85.b) But while that's not particularly my language because the feeling that he plays with communicates above that ... it almost doesn't matter what the language is, in a funny sort of way, it almost doesn't matter because what he is doing is communicating, and he's got a way of being able to complement what I do which is very telepathic and very ... gives space, supports what I do, he doesn't leap on things I do, take them over and colonise them, lets me do what I do ... er, all different things like that.

85.c) Then there's ... there's people like ... well [another UK jazz pianist] a very interesting musician, he's got his own style very much ... sometimes ... very , erm, tangential ...which can be very, quite awkward sometimes but I really like what he does because he's ...when he does something that's really quite awkward and sore-thumbish, it has a funny effect, it clears space ... and he's one of the few musicians that I know where the solos don't all go the same way, i.e. starting off at a low gear and racking up to the last chorus, you're right up there and then it drops down for the next solo ... [this pianist] is brilliant at making contours in the solo, so you know, half way through the solo he'll drop it back several gears, and bring the thing right down so there's loads of space, and then he'll start to brew up again ... I find that very interesting.

86. Charlie: Erm ... just to talk a bit about material now, I mean, we kind of got onto it anyway, erm, ... this is to get below the question and it follows on very nicely from your last answer: what is it about the music that you like, what is it about that way of working? Taking for example, [inaudible], but generally, what ... there's a particular sort of material, but ways of playing ... you mentioned the idea of not using a standard form ...

87.a) Ben: Yeah. Having said that, most of my tunes are head-solo head! [laughs] There's a kind of richness of harmonic language, and there's a melodic and with [UK jazz musician] a rhythmic thing, there's a kind of aural complexity that I like, but sometimes I like very simple things as well ... erm ... and there's a lot which is just a feeling ... you know, say for

example, like when I was describing before the difference between M-Bass and [UK jazz musician]'s version of kind of techno music - I like warmth, but I like honesty as well ... I mean that's not necessarily a specifically musical thing, it's an emotion, and someone could be playing exactly the same way as ... you find someone who plays like Keith Jarrett, who doesn't give any space to any of the other musicians, totally colonises everything that you try to play, and hogs all the space, and it's a real trial to play with them ...

87.b) ... er ... drummers ... I like complex things, however I also like sometimes for people to state where things are, you know, not adumbrate all the time... and sometimes it's good just to play straight grooves, you start cooking ... it doesn't have to be massively complicated right from the off ... although I also really like that complexity and I like [inaudible]... I mean those people can also play very, very simply. And part of the reason why they're so good and you like what they do is because they're just ... just their basic sense of groove is really solid, really nice, and that's how they can phrase around it. They do all these impossible-sounding things, because their sense of the time and the way that they're implying and stating the time, [inaudible] sometimes just through body language, it's just, you know, it's just unmistakable. That allows that feeling to happen.

89.a) Ben: ... and there's one thing which has been on the horizon with my playing, which has been a concern of mine which is a technical fluency, because generally I don't practice those things ... I practice [inaudible] and long notes and stuff like that, and now at the moment I'm trying to increase the speed of fluency, so that I'm able to play comfortably at fast tempos ... that's one thing.

89.b) Then there's things to do with language sort of things ... vocabulary, however you want to put that. There's things ... I mean I find actually as I'm teaching people, it's good because I'm also educating myself, so in other words say, for example, something like a diminished scale ... yeah, I did have a period where I was going [sings phrase], like that [sings phrase], all those sorts of things, and then I forgot those, and I was just going sort of fluently with it, but then when you're teaching somebody specifically about diminished scale or something, it really makes you think, and draw it out of yourself, to try and objectify what the thing is ... and ...

89.c) ...we've used the example of the diminished scale, but there are lots of other things as well ... the way that you can approach harmony in chord voicings to do with triads, building up triads, do things in relation to triads, and so on ... I've been on that for quite a while. Erm, it's from the point of view of arranging and playing the piano, it's sort of bringing up the vertical, but also more recently the horizontal thing of articulating it through [narrow?] melodic lines throughout the material.

89.d) And a continuing, ongoing, expanded intervals sort of thing, which is coming from Eric Dolphy, Out to Lunch, sort of thing ... not that Eric Dolphy was that good at it himself, I don't think he was, but I like ... but that seems to be one of the natural directions that I'm following, is being able to play wide leaps, and exploded chords and so on. That's one thing.

89.e) Also recently, there's ... yeah ... greater fluency in terms of, you know ... not just technical fluency of being able to execute, to use that word, things, patterns and so on, but in terms of stringing ideas together, and developing ideas on the hop so to speak, and developing a fluency where ... I mean in language, speaking in language, you don't go over a word over and over again until you've pronounced it properly, in a conversation with somebody, you don't do that, you get to the point and then you carry onto the next point and you interact and whatever, whatever. And it's a funny process how you go about doing that, because that's to do with on the one hand you know, you've got to a certain technical fluency, an acknowledged fluency of chords and scales, of different tunes and whatever, things like that, which you go through all that whole process, and you learn it and you forget it and it's gone in there, and it's deep inside you and you don't have to re-examine it all the time, you know, to make sure that you know it properly, but ...

89.f) ... but while one prong is getting more and more aurally complex, there's another side which is growing more and more simple and direct, and that's ... sometimes I play ... well, because I have this problem because of bad teaching in past, and having fear and hatred instilled into my approach to the instrument, I prefer playing [the same instrument at another pitch], which I never practice and on the [early form of the instrument], which, I feel I can play much more directly because I haven't sort of technically [pain-relieved inside myself?] with some of those instruments, which I have done on the [instrument]. So every now and then I get out the [same instrument at another pitch] and ...or the [early form of the instrument] and I just play and I don't ... and I just try and follow what's there internally, trying to articulate whatever it is that's in my mind. And that sort of leads on, as you start to do that, you become more adept at being able to play what's in your head, to identify whatever it is, [fire?] it and then expand on it, but then you get a step further so that your phrases become longer.
89.g) And also of course this is partly to do with playing with people as well, so the more you play with people, the better you get at it as well, and preferably you're playing with people slightly better than you so that their brilliance rubs off, but also they're taking care of things in the music that you don't have to worry about any more, so you are able to move on to this next level and that kind of fluency, because you are also dealing with what they're doing and interacting with what they're doing as well, so that you are able to do these things on the hop, you're able to maintain your own level of fluency in the ideas that you're putting across, but take into account what the other people are doing, reacting to them or not as is appropriate, being able to take sort of turns away from the structure that you've got, to be able to develop a longterm ear, so you can hear a whole piece of music, not just this difficult 2/5/1 that's coming up [laughs].
89.h) So ... and from that to be able to hear a whole gig ... to be able to hear a whole album, so you're getting more and more long largescale fluency and perspective. So those are the things that I've been working on most recently.

98. Charlie: ... But the specific question I put was, describe the process of improvising ... what's actually going on?

99.a) Ben: [Pause] Well, that's a difficult question to answer because there are a lot of different things happening. As far as I'm concerned when I'm improvising, there are certain things that I'm taking care of, such as ... well, I suppose being in the right key [smile], I mean there's certain sort of nuts and bolts things that have to be taken care of, but then ... following your ... you're following your idea through in the process of your making, and you're checking out what the other musicians are doing, and responding appropriately, so there's that, erm, ...
99.b) ... and it depends very much on the people you're playing with as well, as to what's happening, I mean ... sometimes, like, if you're playing very difficult music, sometimes there are things where the centre of who is taking care of certain parts of the music changes ... there are times when you sense that you've got to state certain things, maybe to do with a complicated rhythm piece or whatever ... and there are times when you can't do it, you're lost, so you're relying on others to do it for you, so you can get back in or whatever, erm, ... that's a thing ...
99.c) Also there's a kind of overview sort of thing going on, which is to do with collective responsibility more than the way that the gig is going ... erm, making sure, for example, that the ranges of emotion are covered in some way so that everything isn't hell for leather, that there's some space and some reflection, or that everything isn't all reflexive ... reflective, wishy-washy British jazz [laughs], but there is a bit of oomph there somewhere, or ... I mean that's a collective thing, that can be quite unspoken, all of this is unspoken ... but there's that as well ...

100. Charlie: Can I ... I just want to focus you very slightly on the personal process of improvising, on what goes on when you improvise. I mean you've talked a lot about the group aspect, but I'm thinking more

about how ... what happens before that, what's going on, how the notes actually get created.

101. Ben: Yeah, it's very difficult to talk about that, because it's largely para-verbal, you know ... or sort of proto-verbal, I mean, it's quite hard. A lot of the time you're just playing, you're not thinking about it as such, but then not always ... I mean there are some times when I do consciously think about things ... I mean at one stage, I was thinking about space in music and in my soloing, and trying different strategies, like I got one ... for example one time which was ... play a phrase, and take a whole breath in and out before you play the next phrase, as a way of opening ... it really does something.

102. Charlie: So you're not aware of any structuring processes going on, for example, or perhaps I can think of it, that's the wrong word, erm, ... let's talk about ... think of it in terms of flow, in terms of keeping a flow going of some sort. For example, are there pupils who have problems with flow and how would you solve them, or are there problems with people who flow too much, who in a way don't ... I mean there's always ... like you say, there's a balance between thinking about what you do and how you go about it, and allowing it to come.

103.a) Ben: Yeah, well, yeah. I mean, there's a specific thing there which I do with quite a lot of workshop situations, which is where ... it's as if it's like an ongoing workshop [culture principle?], it does take a little bit of establishment of trust and so on ... I get into this thing where ... cos' generally what happens is that people that are sort of at the intermediate stage of playing are ... not just intermediate playing but quite advanced ones as well ... you can't stop, you can't stop, it all just "bleah" [vomit sound] vomits out of you, it's continuous, and you end up with this sort of hyperventilating effect, and I find myself doing this sometimes, and strategies and ways of trying to get beyond that, and again it's this thing of space ...

103.b) ... like one thing that I do sometimes with workshoppers is to take, you know, a chorus of a tune, and then divide it up into groups of four bars or two bars, and then say, "OK, play for two bars and then don't play for two bars, play for two bars then don't play for two bars" ... do it really sort of ... try and do it ... I mean it's a completely arbitrary structure, but really try and do that so that the whole thing ...

103.c) ... well it has a number of effects. For one thing it unclutters the musical space, you can hear what's happening ... you don't lose your place in the music, because this is a problem for a lot of in-experienced players is that they start off, OK, and they're on it and then as they go, they're dealing with what they're doing on the instrument, they lose where they are, they lose their place in the structure of the thing, because of the chord changes and whatever. And by playing around in that thing, it opens that up, so they're able to grab hold of what they're doing and manipulate it more, so the thing of ... usually the first thing that comes, the first idea that comes when you begin to improvise is the best idea ... and more often than not what you do is you play that, and you chuck it away and you move onto the next thing, then you chuck that away and you move into the next thing, so you're sort of continually going and going and going, creating more and more new stuff, none of which goes anywhere, because you haven't learnt how to go in there and manipulate it, and milk it, you know.

103.d) So that's one of the things that I talk about quite a lot, and that's also one of things that I do in my own playing, very ... quite consciously sometimes ... I take a little phrase, maybe leave a bit of a gap, maybe just repeat the same thing, if the chords are changing, then I might shove it about transpositions or whatever ... then there's all those strategies like taking the same phrase but different note at the end, so then you get into the up/down business, you know, phrase contours ... taking the rhythm of the phrase but changing the notes, all these things which sort of go into your armoury of techniques of how to manipulate your material.

103.e) That means that then, when you get your ... your first idea comes and it's a good one, you know then how to use that idea to shape it and push it around a bit and explore its possibilities before it gets to the appropriate

moment where you leave that chord ... something naturally comes, the next bit comes naturally, and ...

104. Charlie: Always?

105. Ben: Not always, no.

106. Charlie: Can you explain, can you verbalise, can you conceptualise that ... where it comes from, and how you can teach people to do it ... I mean I ...

107.a) Ben: Well, I mean ...well, again it's difficult to talk about that, because it's an unspoken [concern?] ... a sort of para-verbal thing ... but there's one thing that I do sometimes do with students which is to get them just to start off with one note, and then develop a phrase almost note by note, starting from the starting note, so that then you've got the first bit of your musical sentence ... you know, a phrase, or four notes or whatever it is ... you're making your decisions about how the notes are placed, and the emphasis is, if you can hear a fundamental harmony underneath, then where is it, what key is it in, what time is it in? ... you play it over and over again, and then you've got your first phrase, and you play it over and over again, and then you start the next phrase ... and by the time you've finished the first two phrases, it normally sort of predicts what the third and the fourth phrases are going to do ... and then what's interesting is that you can get in there, and change them around then if you want to, but ... when it's all to do with memory, this, you know, because you can't just suddenly remember a whole novel, you have to start off with a few sentences, or a few words even, and gradually extend out from there. So there's that.
107.b) ... which is also all to do with consciously manipulating material. I mean, what's interesting about that process is that, by learning how to consciously manipulate your materials, you are also creating the space which allows the unconscious thing to come through, right, so ... [UK jazz musician friend] has a phrase for it, as a wildlife photographer, which is that you can't force that bird or that beast to appear, you have to wait for it ... but as soon as it does appear, you have all your techniques together, your camera, and the way that you frame the shot, and all that, which you can do [clicks fingers] like that, really quick, so that you're in to it, seize the moment and then you've got your shot, and then ... because the animal's gone straight away. And you can't trap the animal, because that changes it, you know ... that's a really useful image, I think.

111.a) Ben: Maybe it's best ... because I mentioned Wynton Marsalis earlier on, I think it's best to say what jazz isn't. If I establish a position in relation to what he's doing, because I find what he's doing to be very naughty, and it's well understandable, I can really sympathise in a lot of ways ... you know, having ... you know ... it's important for black people to establish some control and some power over something, and you know, and to ... I mean, I can really see that that's important, but I don't think you go about that by saying, "Jazz is ...", and then give a narrow definition according to whatever your whim is of what jazz is, and then say if you're not playing this, you are not a jazz musician.
111.b) I think it's a misinterpretation along the lines of some of those far left groups that I used to be involved in, of what is meant by democracy, of what is meant by society, or by culture, and what's meant by freedom and those sorts of things ... I don't agree with turning any music into a museum piece ... erm, I don't mind when people ... if someone's specialism is barrel-house piano and that's all they can do, and that's all they want to do, that's OK with me, that's alright, you know, because as I said before, in a funny sort of way, it almost doesn't matter what the language is, so long as you're trying to communicate it. Now that's the thing for me ... jazz stops being jazz, when it stops communicating and being alive ... when it starts being a frozen museum piece, which is just plonked in front of the audience, take it or leave it, and if you leave it well fuck off, because I'm saying very strongly this is my music, and you're not allowed to have it, you know.

What's the point in that? That's just ... that's signing the music's own death warrant ... very shortly, no-one will remember who Wynton Marsalis was, you know ... that attitude leads to all the things that I regard as bad ... cold technical playing, cold emotions, I mean he is emotion-less as far as I can gather, you know.

111.c) I mean, I'm harping on about him because he's so vocal at putting over his thing, and it's causing a lot of trouble, because, I mean, he's a very visible black musician at the top of his trade, he's got hundreds of thousands of dollars worth of company support behind him. People take what he's saying as gospel, and it isn't, it's rubbish, you know ... and especially for black musicians here in Britain, that look to American musicians to take their lead, well, you know, it's very damaging, and you can see it happening quite a lot in the black musical culture here, is that there seems to be this erroneous notion going on that, "oh, you've gotta to learn how to play bebop, you're nothing if you haven't learnt to play bebop", so then everyone starts cutting each other up, you know, playing faster and faster Giant Steps, or what's that other Coltrane tune ... Steps to Heaven, you know ... and all that kind of thing, as if it meant something. And it doesn't. It meant something to John Coltrane, you know, but it doesn't mean anything to recreate that kind of music, it just doesn't ... unless you've got the right feeling or approach to it. But it doesn't mean anything of itself per se.

111.d) So I mean ... that's sort of ... by that little diatribe, I'm getting closer towards what I think jazz is not, and sort of implying what I think jazz is, and what I want jazz to be. I mean, you know, in another way, there's this thing of ... I've heard people saying this ... that as a jazz musician or as a creative musician, you create the music that you want to hear, so in other words, if it's not happening yet, you do it because that's the reason for its existence because you want it to be there, you know. Yeah, that's quite good, er, but not if you then lay it on everybody else, "Well, it's shit, because it doesn't sound like Art Tatum," you know, this is the response, and music and life leaves those people behind, you know.

111.e) So now, at the same time, it depends because we're talking about ... I mean, if you were to take what I've just said to a logical conclusion, then it would mean that everybody has got their own completely enclosed, hermetically sealed musical worlds, and no-one's talking to each other. Obviously jazz is a space in which everybody is talking to each other, and there are certain skills and attitudes and techniques, that ... and knowledge, just plain information, that, if you're gonna play with people, and establish in a language so that you can play with people, that you have to take care of, you know. Such as playing over chords, maybe learning to read ... that can be got around, people do get around that but it is a fairly important skill ... and understanding what chord symbols mean, and those kinds of things. As well as making sure that you're not completely drowning out everybody else in the room, this is also a very important skill, erm, ...

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120. Charlie: No , I think go back to the idea of this blank sheet of paper ... because I was just using that as a springboard really.

121.a) Ben: Yeah, I mean rather than that, what I think I try to do really is that I set up a situation in which ... well say for example, something ... one of the things that I do, working on this pentatonic scale idea, is that I get everybody to contribute a phrase. Then ... because a pentatonic scale is just a bunch of notes, so it can come out in lots of different ways, you know. And people have got influences whether they like it or not, so I mean, someone that's got a bit of classical music behind them will play and articulate something in a very classical sort of way ... someone that's got blues and rock influences is going to play it in that way, with lots of inflected notes and so on ... someone that's ... you know, there's lots of different ways in which it comes out, you know ... like if someone's more into Irish traditional music, it'll come out a different way again, you know ...

121.b) ... and what I try to do is create a space, a kind of meta-space, meta-language, in which all those things can exist together, and then using the general musical skills and social skills that I was describing before

[inaudible], all those things, ensemble work and so on, to try and ensure that those things are going to be balanced in some way, erm, ... so in other words, the agenda isn't necessarily the standard agenda of chords and scales, repertoire, bop tunes, some modern tunes, some Wayne Shorter tunes, some blah blah-blah tunes, or whatever ... although at [local adult education] College it seems to...that seems to be it ... so, I mean, that's the centre at [local adult education] College, that's the centre of the thing, there's always a round ...

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126. Charlie: Just to carry on a bit from there, you talked about Miles Davis, how do you use these things ... what do you actually ... perhaps what do people get out of it? ... you've talked about that particular Miles Davis thing, but [inaudible] what about [using licks?], or strategies of various sorts.

127. Ben: It's bringing a kind of compositional attitude towards improvisation, I mean it's to do with being able to consciously manipulate materials ... on the one hand ... I mean, then also I mean, Miles Davis was very interesting anyway, and they were self-imposed changes, that ... yeah ... because a lot of jazz education or development or whatever is self-education, and someone like Miles was very good at being able to surround himself with players that did slightly different things ... and, er, he would put himself in this new situation to gain something himself, to bring out another side of his playing, or, which happened more often than not, is to actually get more to the centre of what he was by putting himself in a drastically different situation. It actually knocks the corners off, to ... it unpeeled him more, so he was getting more essentially down to what was him, you know. And I think that's quite important - he seemed to know how to do that ... that's an example ...

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130. Charlie: I mean I'm thinking in terms of ways in which you might give ... I mean the obvious example would be to give a set of licks ... say ...

131.a) Ben: Oh, yeah, not really, I don't do that really, I mean, er, ... although sometimes I think I should be doing that because I mean it is a part ... but not particularly ... I mean occasionally I do concentrate on received ... cliche phrases and stuff, and what I say about that is, they are cliches, and they're there for a reason.

131.b) I mean, I had a big problem with bop ... I didn't want to play that way, and what I discovered was that through trying to play some of those tunes, you find yourself rediscovering or recreating bop cliches, because they are solutions to certain problems, like getting around chords, and [inaudible] or articulating the harmony by arpeggiating it.

131.c) As soon as you start doing that, you're already going into the phraseology of bop music, and it starts to come, whether you intended it or not. And so recreating these things for yourself, you're appropriating and personalising them and you're injecting your own slight inflection into them, so that renews them, so the tradition part of it carries on because it's constantly renewing. You're not learning phrases by rote and then regurgitating them, you're recreating, you're creating something which is new for you, which then you discover some-one else has done before you ... that's OK, I encourage that, you know, that's perfectly natural as far as I'm concerned, because there's good reasons for that, and at the same time, I also encourage people to deliberately try and do new things which are ... which may be outlandish, you know ... I mean, for me that's quite important to keep pushing, but also it's all about consolidating as well.

Interview C - Carol

29. Charlie: I mean, again, you gave a very general impression about it, and maybe if you could just be a bit more detailed about what was good about it and what was not good about it, that would help ...

30.a) Carol: Well ... there was teaching Bach four-part harmony and counterpoint like it's been taught in like, you know, fifty-sixty years ago, as far as I could make out. Complete lectureship from the front ... go away ... do this ... oh, that's wrong, this isn't very good ... never any referral to the ear, ever, ever, ever ... so you were trying to do music as a set of rules without hearing it, erm, ... history lectures dry, uninspiring, by and large, prejudiced, can't mention gay composers like Britten ... anything past the Romantic really wasn't really ... badly stocked library, run by a professor who didn't believe in stereos and even he didn't like music, so he'd never buy any equipment to listen ... no practice rooms ... bad pianos ... the only good thing they had was a resident string-quartet and pianist, so my piano teacher was good and they did the best they could.

30.b) I mean they actually had a nice programme of concerts and they did get very good people in to do that, and I really enjoyed those ... they were one of the best parts, and I played the clarinet in the orchestra which was pretty diabolical. But as, I mean, we ... no really ... no opportunity to perform ... absolutely no popular music whatsoever ... never heard the word jazz mentioned, ever, ever, erm, ... world music, that just really wasn't on the scene then, this is 1980 to 1984, not there anyway.

30.c) Erm, nice choir ... quite a good choir, small choir, did Faure's Requiem and things like that, with some very beautiful voices ... but again just too isolated really, and just far too antiquated, and no access to instruments or the sound at all, you know, and there's been a revolution in music education since that time, and in fact they've closed the Department after a hundred and ten years or whatever it is, it's now gone. And the revolution had already started by then, elsewhere perhaps, but it certainly hadn't hit [my university].

30.d) So, erm, you know, like, I remember some friends of mine, one guy, who was a good arranger ... I did composition and arranging in my final year ... and I loved it, and in my final year we actually got a new professor, Professor [name], who'd revamped [University] and then came to [another University] to do the same job, but then they took the carpet out from underneath his feet, and in that year things began to happen ... we did this really great arranging class ... but still, we never had access to the real instruments ... we couldn't actually hear what it sounded like on the instruments ... were doing it in our heads, you know, theoretically by listening to examples, you know and just saying, "Well, how about this?" or writing, writing it all out.

30.e) Erm ... I've forgotten what I was going to say, what I was saying then, but anyway ... I just didn't have the con[fidence] ... I just ... I just ... it did absolutely nothing for my, all the confidence that I'd built up as an A level student practically went right out the window again through my degree programme, and I was just really focusing to the German, and things like that.

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48. a) Carol: Yeah, I was a pianist. I mean, I'd always sung in big choral societies, and things like that, but I'd never had any choral training until I went to ... until 1978, and my voice was strong and what-have-you, but I'd never had any training. And that was great, when I started having lessons, and I started having lessons with someone who was very broad ... it took me about twenty-five phone-calls to get her because everybody else, as soon as I mentioned jazz, just slammed the phone down practically ... she's an opera singer, but she's from Columbia, and she's got very broad tastes, and she sings folk as well ... and that was great ... and I had a few other workshop experiences ... one with [singing workshop leader], who's in the alternative sort-of medicine healing theme, on voice, and that opened me up

a bit more ... quite a lot actually, and started giving me the confidence to think about ...

48.b) ... and I really can't remember how I even heard about the [conservatoire] ... I know, I'd met [a tutor], or I'd talked to [this tutor] or had some connection with him through publishing, and I must have realised then that he ran this jazz course, and I'd also ... oh, that's right, somebody had given me a list of all the jazz courses on a database as a publisher, and I realised that I'd got it, and [a friend] had done the course the year before, I think ... and I, so I rung up [this tutor], and said, "Give me some lessons," and so I went, and then I realised I could [inaudible] ...

48.c) ... but I was still pretty ropey, I mean before I went to the [Conservatoire], in terms of ... well, my band was decidedly ropey ...

49. Charlie: What sort of stuff were you doing?

50.a) Carol: We ... I was doing stuff that I would ...yeah, that's right, Australia ... [singer name] is an Australian jazz singer who really influenced me at the time ... and he was active over there and I got all his albums, and I just wanted to do all his stuff, so I did all his stuff ... with a few Nina Simone songs and things like that, erm, ... and began to get a sort of local ... local following ... we were called "[band name]" which is the name of one of [the singer]'s songs. So he was quite a big influence on me, just to get me opening my mouth ... he's got a very smooth voice ... he's not necessarily the greatest jazz artist in the world but he's got a really nice feel ...

50.b) ... yeah, so that was the kind of material I was doing, and I think I had written ... no, I hadn't done any of my originals with that band ... I hadn't resurrected anything from my ... like when I was eighteen or nineteen, I was playing, composing and singing together just among friends really ... I didn't resurrect any songs until after I went to [london conservatoire] and started the whole thing again.

54.f) But it did wake me up in a very, very quick time, and make me come back to what is my potential. I still don't think I've fulfilled it, but then I'm not sure you ever do, but erm, let's say I could have done with another year really, but I think everybody felt that in fact. But I did come an awful long way in that year ... I mean, a huge leap.

55. Charlie: Since we're on that, can you describe what you mean by that?

56.a) Carol: Erm ... I'm not sure. All I can say is that I felt like a rusty antiquated piece of music machinery that had been underneath this desert of sand for years and years, and there I was suddenly being hauled by my ears, dragged out of this heavy, non-functioning way into a functioning musician again. And also I'd never learnt jazz harmony, I'd never learnt to look at harmony like this, erm, ... so I just had to quickly get in touch with all that, and luckily because I'm a pianist, it is not difficult to understand, and because I'd done a music degree, it wasn't difficult for me to write big-band charts and to actually understand the harmony, it wasn't difficult ... but I still needed to do it, and to come with, er, ...

56 b) ... learn, also, terminology, I'd never used any jazz terminology up until that point. I didn't know what "rhythm changes" was ... I mean, I know that's a small point, but there were quite a few of us who felt terribly intimidated by people who were talking about "rhythm changes", not knowing what the fuck anyone was talking about! You know, and I would say, "Excuse me, what do you mean?" you know, and, erm, "extensions" and ... oh, I don't know, ABA, I mean you know, thirty-two bar structures, I couldn't do anything ... I couldn't do fours and eights when I joined the course, I couldn't hear it structurally, and I certainly didn't know what I was doing in terms of improvisation ... like I'm just improvising, and it comes out naturally, and I have no idea what notes I'm singing ... I still don't most of the time.

56.c) But, all I have to do is spend a little bit of time analysing myself in practice, and then I do know what I'm doing, and I am getting the facility to hear, and hit what I want, or at least know what I'm hitting ... yeah, so that ... I had no idea, a completely instinctual musician, always ... I had been up until this point, because my degree never made it otherwise ... you know, you could play music without understanding what you were doing completely ... and so that completely changed then ...
56. d) ... but I'm still an instinctual musician, I still don't necessarily analyse everything I hear, or understand everything I hear, I just let be, you know, very much ... and I have to still encourage myself to be more aware in a critical way, because my tendency is not to do it, because I've only had one year's exposure to really being that way ... not that's necessarily what jazz is ... but we'll get into that maybe later on.

60.c) Carol: Then I began writing, and I was doing a gig, "man" again, but I wanted to get my own band. I still felt pretty insecure about just playing with anybody and just going to jam sessions and things like that, and so I wanted to get a band together, which I could feel that I could trust and which I wouldn't be scared of (!) ... so I'd been working with my pianist ever since the Guildhall and that was great, and we'd done ... I started off with a trio, that's right, I had a piano trio, piano, voice and bass, and we did quite a lot of work, and we did a really nice concert in December 1993, where I did quite a lot of difficult stuff and it was great ...

64.2. Carol: Yeah, so I was asked to do a series of workshops with people with learning difficulties, and I was very scared, and never done it before, and I actually ended up doing a six-month project with two different groups in [a home counties town], and it was amazing ... I learnt so much during that time and it was a real success.

65. Charlie: What did you learn?

66.a) Carol: Well I learnt a lot about myself, and I learnt a lot about people with learning difficulties just being like any other person, being individuals, really, as opposed to a person with this or that. And their music potential was phenomenal and they enjoyed it so much and they did performances, and ... but the process ... was what was important, the social learning that they got through ... and the confidence that they gained over six months of being with me every week more or less was amazing. Because you realise they spend most of their time being shunted about being told what to do ... I mean these are people with severe learning difficulties, erm, ... and they never have any freedom of choice really, and they had that in the music sessions so there were huge strides forward taken by individuals over a period of six months.
66.b) I felt, erm, ... so I did that, and then I've been doing ... I also work with another group, and then I went into [placename] Prison to do a week with male inmates just before Christmas last year, and erm, ... they are a very good arts organisation that I work for, and they brief you very well which helps, so I had all that sort of community side going on ...

80.b) When I was at the [london conservatoire] I had a couple of lessons with another teacher, not my main one, because I needed more technique. That put me on a bit more of a footing and I realised what I needed to do to control a bit more my voice, and my voice has performed OK in the last two years, but I've been so tired that ... and getting ... and not having lessons, that in fact I think I reached crisis point on sheer natural talent and what I

can do with it at the moment, and I'm having lessons now ... again, which is wonderful, and I wish I'd never stopped.
80. c) But there are a lot of things in my mind about what singing technique is and I'm very influenced by the alternative medicine world, Alexander technique, good body posture, about not doing things as opposed to trying to do things in order to sing. And at the moment I'm not sure exactly where I lay, although I take things from both sides and, erm, eventually find the trip. Because singing's about a personal instrument ... the imagery you need to find is so peculiar for each person that you teach, you just can't say, "this is the fingering for A," and er, each ... it's a real challenge to teach singing, I think, because, you know, you may say something which means absolutely nothing to anybody else. It's a physical feeling process, which is unique, and that's what makes it a challenge and that's what makes it very rewarding ... you know, at the same time, when you know somebody who is getting somewhere and another time you're not getting anywhere.
80.d) But that's OK ... I mean, I haven't been teaching voice for that long, and I know I can impart enthusiasm and confidence and we do get somewhere ...

81. Charlie: Hm ...

82. Carol: Sometimes [smiles] ...

83. Charlie: We started off at ... how did you learn ...

84. Carol: Oh, yes, and ended up at how did I teach! [laughs] Well, how did I ...

85. Charlie: I mean, I don't mind, it's not a criticism. Erm. One of the things you said that interested me was you used the word 'intuitive' in the context of ... [singer's name], is that her name? Can you describe what you mean by that?

86.a) Carol: [long pause] Erm ... I think, er, when you can't use ... there are areas of your voice, timbral areas or pitch areas that you can't use, they're often loaded with emotional significance, not always but sometimes. Either the fact that you've never used them before, so you think you can't, or there's actually an emotional baggage around that noise, which is why when you break through those, you actually release much more than just the voice ... OK? ... erm, ...
86.b) And her way of teaching was very much about accepting ... 1) accepting the voice I had and 2) encouraging me to go into those areas. Not through scales or ... you know, I mean, we used to spend hours just singing octaves, octave leaps, and the feelings associated with what happens when you open your mouth are ... they're vital, really, even if you've got a great voice, if you can't get past the fear or the terror or anything else, or " I don't deserve to open my mouth", which is what I used feel, "I'm not good enough", you can't get past that and you're never going to let the voice out.
86.c) Erm, and so ... and she ... I had quite a small range, I think, when I first went to her, and I wasn't really using my chest voice or my head voice at all ... well. I mean, although, I went right down into my chest voice mainly with her, and as the years have gone by, I'm more into learning about head voice, and bringing my head voice down as well ... erm ... but we didn't spend a great deal of time thinking about vowels or articulation, I mean ... it was just ... release of sound really and enjoyment of that initially.

87. Charlie: Hm. [Pause] A different value-laden question. I'm not sure how well it follows on now you've said that, but never mind, I'll ask it anyway, because it says I've got to. Were you well taught?

88. Carol: [Pause]

89. Charlie: Was it good?

90.a) Carol: Yes, it was. Yes. I think, as any ... I think unless you have a voice teacher who has years and years of vocal experience and is still open ... which is one thing, that you can have a singing teacher who has

years and years of experience but is not open ... if they're open, then you'll probably get extremely good tuition.
90.b) However ... most singing teachers that I come across can only teach the way they were taught, or, as the converse of that, if they were taught badly, then they develop their own technique, which is what [my singing teacher] said she did.
90.c) So she was trying to describe to me what happens in her body when she sings. And that's the inherent problem I see with singing tuition, is that often you're only trying to ... you're only trying to ... you can only impart, or so it seems, what's happened right for you in your context, and that's why every singing teacher is so different and why so far there's been no consensus on how to teach singing. For every teacher there's a different way of teaching singing, so I can only say, I did get good tuition.
90.d) I know now that there were things perhaps she could have said possibly that might have helped me more but having said that, I might have gone to someone with years of experience who was gonna push me to sing in a way, in a certain style, or something ... I mean, each person will have their drawbacks because they can only ... only, it seems to me, go on what they have experienced ... and what they've read, but it's a very personal physical thing, you know, to try to encourage and you need to use this kind of personal imagery to get things out of people, so my teachers only gave me what they could give me.

91. Charlie: OK. Were there things that you feel you didn't get?

92. Carol: Erm, ...

93. Charlie: Things that you feel now you're having to work on because you didn't get them ...things that at the time you couldn't do because you hadn't been taught them?

94.a) Carol: Erm, it's funny, I feel like now in my lessons, I'm actually going further back ... I'm actually going back to the fundamentals. I started with the fundamentals, so I thought, right? Release of breath, release of voice, cathartic or otherwise. But what I think I did in retrospect was actually make some conclusions, because of the way it felt in my body and the way I was using my body, which are actually not correct ... or not helpful.
94.b) Erm. and now I've gone right back to basics, with some-one I do feel has a lot of experience. And actually ... but you see he's a very ... he's also incredibly intuitive, he's an osteopath as well, and he's used to really watching very carefully what people do with their bodies. And so he's seeing exactly what I'm doing with my body, in terms of my breath and the point at which I sing or ... I mean, it's so basic, but it's actually what's stopping from continuing or getting a certain ease of sound in certain parts of the range, and this sort of thing.
94.c) And so, I didn't get that, no. I didn't really ... I don't think I did really get a very good ...basis in some ways on singing technique, but other teachers who I've sang for have said, "Technically you're fine" ... my jazz teacher at the [london conservatoire] said, "What are you going on about, you're alright, you're pretty good at technique," you know. I didn't feel so, but that was that, you know. So, erm, ...
94.d) But maybe, at that time, I couldn't have actually done what I'm being asked to do now. I didn't ... I don't know whether I would actually have had the awareness to do what I'm being asked to do now. And to realise just how inherently the way I sing is embedded in the way I view myself as a person, the way I live my life, the way I live it in my body. They are indistinguishable, and I probably couldn't have seen it quite that clearly then as I do now.

95. Charlie: It's a big insight.

96. Carol: It's a huge insight ... it's a huge insight really. You know, to realise that the way you breathe when you sing is the way that ... sorry, erm, ...

97. Charlie: What was [inaudible]...

98.a) Carol: I ... I brace myself. I breathe and then I brace myself and then I sing. And there's this ... this bracing in the middle, which is totally unnecessary, but it's a sort of blockage point of tension in what I do. Or I ... was also giving away a lot of my air much too quickly. And it's like ... I actually felt like I was giving away my life, when I realised it afterwards on the way home from the lesson, I just thought ... my God, I don't breathe. One, I don't breathe in, which I mean ... I do breathe quite well compared to a lot of other people, but ... for me, I don't breathe in, and I just give it all away. You know, so everything that's mirrored in my singing technique is mirrored in my life.

b) Not that you necessarily have to go through lessons and, you know ... we don't have these huge analytical sessions, you know, you don't necessarily need to do that, but the insights are there, if you're ... open ... if they're there, they're there. And that's fine, you know, and it's not our intention to do that, I mean, they're singing lessons. But the things he picks up on, I realise very quickly afterwards, I can't do this, or this is why I can't do this, or why I find it difficult or ...

99. Charlie: Hm. How do you think that kind of insight affects the way that you teach now?

100. Carol: Erm, I feel, especially in the last few months in particular anyway, that I'm much more open to allowing people to have those insights, or for me to allow those insights to be a part of the person that I teach. Therefore, I think, before, I was very concerned about, "Oh God, I must give them a singing technique, I must get them to do this, this and this," whereas I'm becoming more open in the outcome. You know, before, I had a fairly loaded outcome because I felt pressurised to deliver, and I think now I'm beginning to realise that it ... I mean, obviously there are certain things you can do which will help, but it's more about a kind of open ended outcome where I don't actually know ... I have to admit that I don't actually know what's going to happen a lot of the time in the lessons, which is pretty scary but I think that's ... it is a fundamental of teaching, I think, it is that you have to let go of that need to control.

101. Charlie: Mm.

102. Carol: And predict, and force ... learning outcome in people. Because you don't learn by doing that either ... you know, I mean, it's very boring if you've already decided. And however well intentioned, you still don't leave any room for ... I would say, true, honest communication to go on between pupil and student. I mean, I think 'honest' is the important word really, where the teacher is also being honest. Which isn't to say the teacher goes around saying, " I don't know what to do with you," you know, but it's just sort of ... acknowledging that everybody's body is different, and er ... everybody's voice is different, and ... somehow, between the two of you, you'll progress.

103. Charlie: Right. I'm following on a bit soon to this question, but why not?! Because, you see, this has all come out, and it's very important obviously to the way you think about things. How does that relate to jazz?

104. Carol: Jazz.

105. Charlie: Mm.

106. Carol: Well, ideally, in some terms jazz is put forward as a free improvised music, freedom of expression being paramount. Erm, ... you cannot predict outcomes because you don't know what you're going to do ... erm ... supposedly. So, if you take that and you're true to it, then ... you can have a jazz experience.

107. Charlie: Hm.

108. Carol: But then ... those qualities, perhaps, you could say, are implicit in any improvised music, not necessarily jazz. If you had a classical music ensemble that were improvising, those things would apply, but jazz has a history of expression of sorrow, of pain, of slavery, of what-

have-you, and therefore is always associated with that more free element, and it's built in structurally ... to the form of the music ... to improvise.

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180. Charlie: OK, looking back on [London conservatoire], what part do you think it's played?

181. Carol: Huge. Huge part. I think if I hadn't been to [London conservatoire], I would have continued to have sung in a fairly crap-to-mediocre jazz band, I wouldn't have known how to further my own musical ideas, I wouldn't have had the confidence to do it, the exposure to the language ... huge ... huge influence.

182. Charlie: Would you have described yourself as a jazz musician before it?

183. Carol: No. I was saying I was jazz, but I really didn't know what I was talking about ... [laughs] I mean I was singing jazz repertoire ... but I hadn't got a clue ... really.

184. Charlie: OK, so here's the sixty-four thousand dollar question. Would you call yourself a jazz musician after you'd done it?

185. Carol: Well, the honest answer is I actually don't know.

186. Charlie: Right.

187.a) Carol: I think some people on the course feel completely happy within the jazz idiom, you know ... the way of playing, the way of improvising, the actual music that you're given, the whole repertoire, the early ... bebop or modern or later, er, ... I've always had a very broad, eclectic approach to the music I like, and therefore I hadn't been searching, I wasn't searching for some utopian ... or fitting into a niche, I don't fit necessarily into one area. I mean jazz is a bloody wide area ... I could but it depends what you mean.

187.b) I mean, I ... I actually don't know. I improvise, I like improvising over changes ... I like the flexibility that jazz gives you in terms of harmony and rhythmic complexity, which you can't get away with in pop, unless you're quite clever really, or unless you're Sting. But even then, even his stuff in 7/4 and 5/4, I mean, you know, he does it very well but you know, if he started doing it just a little bit too far, becoming a little bit too esoteric, you know, then it just wouldn't go down well and, you know, it would be raps on the knuckles, so I mean there's a lot of freedom within the jazz idiom which I think is great, and which I can use to my advantage.

187.c) I feel that I am a musician who improvises, I think. If anyone else wants to call that jazz ... I mean, the thing is, I use jazz rhythms ... yeah, I mean it's quite interesting, I mean, you know ... a bass-player, my bass-player in fact says that what we were doing is not jazz, in fact. Well, ... I don't know ... no, it's not mainstream jazz, and I, certainly within the band, in the present context, I have quite a pop role as the lead singer, if you like. I mean, that might not be true actually but ... erm, I just don't know ... some days I think 'Yes, I am,' and other days I think, 'No, I'm not.'

188. Charlie: What are the things that make you think, 'No, I'm not'?

189. Carol: Other people, I think. [laughs]. Erm, ... My ideas about what other people think I am, and what they're going to say about my music when I actually create a CD ...

190. Charlie: Right, OK, so ...

191. Carol: So ...

192. Charlie: So what are those things? Be devil's advocate, and criticise your own playing.

193.a) Carol: Erm ... I don't scat well enough, I don't solo well enough ... it's probably the main one actually [laughs]. Within the album there's going to be a real mix of styles ... unaccompanied folk ballad ... in a way, channelling the voice. Stuff that's funk, stuff that's swing, stuff that's quite Afro-based, I mean, it's pretty varied, erm, ... I mean, I might end up doing something where I think, 'Yes, I am a jazz musician,' perhaps that would be good for me. I feel like ... I mean, I ... I'm not writing five part sax soli to be played on forces that have, which aren't necessarily five part sax soli, but I mean ... and yet I feel like I'm used to band instruments, which is, [selection of instruments, horns and rhythm section]. I use them in a fairly orchestral way, shall we say. Or ... jazz ensemble way ...
193.b) And I also sing ... I mean some of my numbers don't have any words, they've just got a scat head, which is more traditional mainstream-type stuff, as a horn-player, erm, ... So it's probably my own preconceptions really that tell me I'm not a jazzer ... for some reason, there's something I fear, I think ... and [defined?] it is this, is this bloody bebop stuff, where she can't scat in a bebop fashion over a 2/5/1 since she's not a jazz singer ... Well, I mean, I really violently disagree with it, I think, but that might be because of my own fears and inabilities of scatting all my jazz licks over 2/5/1's, or more complex things.
193.c) But if I think about other artists like [woman jazz singer 1] or [woman jazz singer 2], I mean [woman jazz singer 1] can do both, [3] can do free and scat very well over changes... I haven't heard [1] scat over changes for a long time, but she's a phenomenal musician, and I would say she's a jazz musician ... first and foremost probably. You know, so I guess there are jazz musicians and jazz musicians. There's the John Stephens-type jazz musician.

194. Charlie: That's John Stephens Search and Reflect ... yeah?

195.a) Carol: The drummer ... yeah, yeah. And ... yet ... and then there are more sort-of er, traditional-based harmonic jazz musicians. And yet then, there were Loose Tubes ... they were both, they had the ability to do both really well, which is everybody's dream, I guess, to be able to function in both places equally as happily, erm, ... or perhaps it isn't, erm, ... [smiles].
I won't be strait-jacketed though. I'm very rebellious, and I just ... I won't be strait-jacketed.

196. Charlie: Do you feel that jazz does that?

197.a) Carol: Some people do probably within the jazz tradition. No, I mean jazz is, like you say, it's huge, so how come, how come there are so many ideas about what jazz is? Well there are, you know, there are hundreds of ideas about what jazz is, and what it isn't. I mean, I ... well I mean, I guess that's partly what you're trying to do here, is define your essence of improvisation, how it can be taught in jazz and things, but I mean ... there are musical elements that distinguish jazz from other musical styles ... primarily the rhythm and the harmonic peculiarities of it, if you like. But that's not just what it's about.
197.b) And certainly if you take jazz in terms of free improvisation, those things partly go by the wind, anyway ... to the wind, I should say. Erm ... so I find it very difficult to actually define what it is.

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207. Charlie: OK. Er, ... concentrate on the people for a moment. Who do you do these things with, and why do you do it with them?

208.a) Carol: Mmhm. Well, the musicians in [my own band] I've got because they have a particular kind of ethos which is sympathetic to me, which has never really been stated. Erm, I've been told by stand-in musicians that the band is completely non-competitive within itself, which I actually didn't realise but I find I'm very pleased about it, and I know that I couldn't work in any other setting. So, that's great.
208.b) They're also musicians who have a very broad taste in music and play other styles, and are particularly interested in folk or Indian. Yeah, so

they don't feel they have to be one thing or another in their musical lives, and I get on with them all, which is paramount and none of them have got huge egos, which is also paramount, erm, ... really. So that's [my own band], and they're ... it's nice that there's another woman in the band, so that it's not male dominated.

208.c) Erm...[vocal group] has come about through locality really. We're three woman improvisers, one of whom I was at the [conservatoire] with, so the one I knew anyway, and the sax player who runs his own record company and does a lot of stuff around Oxford with jazz, so that came about really through locality, and that we thought we had a shared interest, and we could see how we did it ... see how it worked, and it seems to work, erm, ...

208.d) So the Indian is just, I just found my teacher. That just seemed to happen, so, erm, ... I'm just reading through your questions and carrying on.

214.a) Carol: I mean, I think actually the first thing is the most important thing to me, erm, ... and if they hadn't have fitted in musically, I would have booted them out but perhaps not known why, you know, or just said, 'This isn't working'. I mean, my sax player has a lot of folk influence in his own playing ... erm, and, you know, he is also a very good writer, so he's written a tune recently which is phenomenal ... for me to sing as well, erm, ... My pianist's playing is quasi-classical, because she was a classical, a very good classical pianist before she changed to jazz, so she's got the kind of precision that John Taylor's got ...which I like, er, ... the sensitivity there.

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227. Charlie: Right. Erm, ... Are there things that put you off ... you kind of answered that about the bass-player, but are there things, when you hear it, in other music, or ... the opposite, you talked about players you admire a bit ... players you <u>don't</u> admire, players that actually turn you off.

228. Carol: [pause] It sounds crazy ... ego. Hm? Inflated ego.

229. Charlie: Hm.

230. Carol: I can't be around it, erm, ...you have to 'xxx'[pronounced ex, ex, ex] : [famous black UK sax player] gives me a head-ache, erm, ...Well I'd ... [interesting to?] think about ... Players that you like, it's a very individual thing which is very difficult to define sometimes. I don't know why, but I love Red Garland as a pianist. I don't necessarily know enough about jazz piano to say why, but it's the feel, I can't ...

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250. Carol: In a more jazz context. I mean, er, I ... my ... I guess something implicit in my statement about my love of melodies, that there's already form inherent in the music, erm, ... so ... but the thing is, expression of self to me does not preclude, is that the right word, structure or form. In expressing self, you actually define form one way or another. I mean this is me talking, this is what's happened in my life ... my personality, so as I express myself, I express my form, I actually create and feel and define my boundaries, my state of existence, my physical body, everything exists within form, so I guess it's kind of inherent already in the music I create, it's there.

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256. Carol: I think, what I meant when I was talking about there are different ways of dealing with voice or teaching progression, is that, erm, ... in terms of Alexander Technique and what have you, they are strongly against you bolting on 'techniques' in inverted commas, in order for you to find your voice. It's actually about taking things <u>away</u> to allow the voice to come. That doesn't mean to say that there isn't an inherent structure or form within the body anyway which will function perfectly if allowed, to allow the voice to come out. Erm, so I think I was being a ... I mean, the control thing, it's more a kind of an external tacking-on thing that's happened in order to try and manipulate the voice, as opposed to relying on

the natural structure and form that's already there ... which works wonderfully because the body is made to sing, so ... yeah?

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265. Charlie: No, I won't force, I won't force ... Erm, right ... what is it about that particular music that attracts you to it.

266. Carol: Well it's a synthesis of me. That's why I'm attracted to it [laughs] ...

267. Charlie: ... cos' you like it, do you?

268. Carol: It's me, pouring out my stuff.

269. Charlie: How does that relate to the Indian music?

270.a) Carol: Erm. That sounds arrogant really ... I mean, it's not me either ... I mean it is, but erm, ... it isn't, it is ... Stop!... Cut! ... [laughs] Bleah, Bleah, Bleah!
270.b) When you play other people's music, standards, what have you, er, it's not the same as when you do your own stuff. Your own stuff's got a sort of emotional [inaudible] in it of you in there with it, so it's very particularly yours. Erm, ... yet, I do, I mean, I believe that, you know, your music kind of, there's something else that comes through you which is this kind of otherness, and that comes through in my own music as well as everybody else's ...

276.a) Carol: The Indian music's interesting because of its form, and sophistication of ... as a genre in itself, you know, so it's, erm, very highly sophisticated, really, erm, ... the ... it's funny ... I was going to say something like that the, you know, the actual quality of the voice is important in the Indian stuff, but it is important in the other stuff. It's much barer, you're much more exposed in the Indian side, and it's more humble ... and it's to do with the atmosphere you create and your ... it's to do with exactly the same things, but it's inherently extremely different from anything that ... to do with [C's band's name] or maybe it's maybe it's just [faller?], thinking about it.
276.b) I still feel like I express myself in Indian music, very, very much so, erm, ... I actually feel in some ways I am able to express myself more, because the, erm, ... impulse for doing it is to express yourself to God, not to another human being, you're actually communing on a spiritual level, and er, ... therefore I feel quite a lot of pressure taken away, even if I have to perform it in public, I'm doing it for a different, it feels like I'm doing it for a different reason. Whereas I might look back at that, and actually, I mean, I'm not sure I agree with it inherently, I'm not sure I do, but there's the whole thing of image bound up in my personal self, with [C's band's name], who I am, what I stand for, what image I have within the pop world, within the music world, what I do within the music, it's inherently about my life, this that and the other, and Indian music is about other higher, spiritual, esoteric ... it goes that way, I mean it's ... you still sing your pains, your joys, your adulations ... but you're doing it to God.
276.c) And I'm not, I've never been a particularly religious person ... you know I wasn't brought up in any religion at all ... I think I'm a very spiritual person now, erm, ... so it's a kind of much more direct communion with other-worldliness in Indian music. Whereas I think [C's band's name]'s about ... I mean it happens, other-worldliness happens but it's more in now ... I haven't got the wealth of a tradition to lay back on, like I have with Indian music, which is ... like, this territory's been defined, and I can go, I can choose to go into it, but I don't have to redefine things, whereas with [C's band's name], I'm defining things for the first time for myself.

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289. Charlie: ... but are there things that you are growing out of at the moment? You hinted earlier on that there were things about the way [C's band's name] was going at the moment that, when you were talking ... yeah, old things that you were ...

290. Carol: yeah, things I've grown out of ...

291. Charlie: Maybe you could just ...

292.a) Carol: Well, I think ... it's interesting, I remember talking to a jazz musician, quite an experienced one, about writing for different people and different instruments, and he implied that he always writes for particular instruments with particular people in mind. I don't write any of my music with anybody in mind, apart from ... I mean my band, but I don't view any of them as individuals ... I've got this kind of collective sound that I want, erm, ... and I think that, so that's an area ... I mean, I don't know ... because he's an experienced musician, I think this is the way to go, because you do what he says, and you write for people, therefore you get the best out of them, which is probably true, erm, ...
292.b) ... so I'm not very sophisticated at doing that particularly ... erm, ... I feel I've ... you see, I just don't know, sometimes I feel I want to go into the folk world as a vocalist, and get a very much stronger grounding in the folk tradition, and I think as a band, we're going to end up, you know, a festival circuit band more than anything else, not necessarily a jazz club band at all, erm, ... because our appeal seems to be much wider ... people like us not because we're jazz, they just like what we do, people [who] don't want to listen to jazz, will listen to us. So that's ... I want to go into that area, erm, ...

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369. Charlie: Would you say there are any options that aren't open to you as a jazz musician?

370. Carol: No ... No I wouldn't, not when you consider the breadth of jazz, and ... I mean the only options that are not open to you are probably self ... self inflicted, if you know what I mean, through preconception as opposed to actually the reality, erm, ...

371. Charlie: Hm. OK, I'm sort of coming round to the ... what would you say are the main features of jazz that you try and put across? Features of jazz, things about it?

372. Carol: Rhythmic awareness, differences ... the sort of rhythmic focus of jazz. The harmony, the language, which is traditionally been used up to now, but also that spark which enables you to just launch off really into the unknown, and allow it to happen in your own music-making.

373. Charlie: ... I just want to focus in on this thing of options for a minute, partly because it's quite a general term, I don't quite know what you mean by it, options of what ...

374. Carol: Erm, ... well, I mean, just going back to rhythm again, when students maybe start improvising, they tend to start on the first beat of the bar ... out of insecurity, and because that's ... we are a first beat of the bar society initially ... don't leave any space ... don't know what it feels like to start three and a half beats in ... erm, ... there's a huge difference between placements, so ... erm, ... they can learn that, and then they can make a choice about it. They also have a choice in terms of melodic areas that they might want to do ... erm, ... over a particular chord ... they might want to go completely outside the harmony, and in a free improvisation context, they have every option.

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387. Charlie: OK. Tell me about a particularly memorable jazz performance you've heard recently, or in the past, and what was good about it.

388. Carol: [pause] I can ... actually the one that ... it's [jazz musician 1] and [jazz musician 2] ... erm, ... I may have said it already, but this ability to be in the moment and performing ... is interesting, ... watching one of my students, this thing about: you can be self-indulgent or experimenting with sound which is different from being within a performing context, very

much, and I think ... [jazz musician 1] and [jazz musician 2] together anyway seem to be able to be in that moment and produce the intent really strongly in what they are doing, and be able to move, and go with the impulses rather than censoring them before they even come out, so ... I mean, obviously there must be some censorship going on, on some level, or some element of choice on some level, erm, ... but it was really electrifying to see them in that space, and to realise that potentially they had ... what it appeared like was that they had no support, whereas in fact they had years of doing it behind them so they actually do have quite a lot of support, and the fact that they've worked together for a long time.

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391. Charlie: OK. Erm, ... this is a hard one which relates to ... how ... erm, what your view is as a teacher of what's going on when people improvise, the process. Erm, ... what would you say is going on, how do make a [inaudible] of it, when you're teaching it ...

392.a) Carol: Erm, ... [pause] I'm influenced by the Indian philosophy of making colours, erm, ... atmospheric colours, when you improvise ... [pause], erm, ... For students and for myself, there tends to be an area of kind of blackness out of which something comes, and, erm, ... that blackness can be respected or ... extended, so that it becomes a hindrance, so that you actually can't do anything, through fear ...
392.b) ... erm, or you become too mechanical in your methodology, I mean, I don't know, there are mechanics of learning to doing certain things which we just talked about, and so ... and eventually I think you have to let go of them, to actually be able to improvise honestly ... so when I hear students improvising to start with, it is mechanical sometimes ... not always, but if they've never done it before, they don't know what to do, and it's very note-bound, and they're frightened of singing anything in order to just sort of ... enjoying, enjoying the process of improvisation.
392.c) For me, I think, they tend ... if you're not careful, you can shut down quite easily when you're improvising to ... and take out what you're hearing around you, on one level ... not completely obviously, but you don't actually remain open to everything that's going on. And that's a challenge, so people shut their eyes and off they go, you know, and it's like, off into oblivion really ... regardless of what's going on behind them or around them, so ...
392.d) ... I mean, so, going back to an ideal though, is that somewhere from inside, you follow an impulse which ... it can be conscious, you can actually decide beforehand if you want to explore a particular area, erm, ... you can make that decision and then see what happens, or it can be completely open, so that it's never specified until it happens. Erm, ... then you follow your impulse through, or you follow the process through to the end of your statement, to the end of your statement, your musical input, erm, ...
392.e) ... I mean it's interesting, because I was just thinking then that when you improvise sometimes, you cannot help but ... through ... if you're doing it in front of other people then you tend to rely on things you've experienced in the past, which is why it's important, I guess, that you experience as much as possible, because, just through not being able to stay present with the moment, you'll go back a couple of steps to something that you have actually experienced, so you tend to improvise in a certain way, which becomes associat ... you know, which is associated with what your past experiences have been, so if somebody tends to go into funk solo a lot, then they'll start going funky because that's what they know, whereas if they know a lot more than that, they may not. So your past experiences can actually be a pain in the butt if you don't break through those ... [pause] ...
392.f) ... I mean it's hard to define what the actual musical ... what the essence of actual musical innovation on the hoof is, I mean ... it's erm, ... hard to define that.

393. Charlie: Hm, you sort of implied before that it's an emotional thing ...

394. Carol: I feel it is an emotional thing, yeah, sort of going back to it, but it's a kind of a ... it's almost like, erm ... I don't know, trying to follow a bird as it flies through the sky. It could do anything, but that kind

of freedom, of being able to make your bird fly wherever you want it to go and how you feel it to go, erm, ...

395. Charlie: We've already got onto assessing good and bad, which was our next thing.

396. Carol: Right.

397. Charlie: Maybe start from, what do you look for in yourself. What do you ... what sort of things when you come off, and you think that was a really good one, and other times when you don't.

398.a) Carol: I think sense of direction really, erm, ... however good my notes are, if I haven't got this intent, if I haven't clearly gone in a particular direction, then it's going to sound half-hearted, so erm, ... the ones that I think I've done well is when I'm completely one hundred percent committed to the process at the moment, and I follow that through, I never back pedal.
398.b) And I think that's what's difficult, and that's what I see difficult in the students is learning to be one hundred percent committed to the moment of music making when you're in it requires you to let go of all your garbage, all your technical in-abilities and abilities, in a way, it's just like surrendering yourself to the process one hundred percent and being committed, because if you're committed, then people listen, and they'll be convinced by what you're saying, and if you're not, then they won't. Erm, ... so that's what I look for in myself.

399. Charlie: So, just to push you on this, there's no ... would you say there's any role in conscious manipulation at all of the process, as you're going along?

400.a) Carol: Erm ... [long pause] Difficult to say whether I see that as part of the practising process or the actual thing that you do when you're doing it, but I guess they're not actually ... well, the process might be separate in some ways, then it can't be in others, erm, ... I mean, if ...
400.b) ... I'm a growing musician so my skills in terms of wanting to be rhythmically fluent so I can say what I mean, melodically more fluent, erm, ... always so that I can say what I mean, ... those choices that I will have made in the run up to any performance may chose to come out in the performance, but I don't necessarily push it. I mean, you know, in a couple of tunes, I've been trying to work out a ... certain rhythmic figures beforehand, and seeing how they fit, and then sometimes they come up in the gig, sometimes they don't. So I mean it's partly a conscious process, yeah.

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403. Charlie: Hmm. OK. Is it possible to assess good and bad in improvisations?

404. Carol: It's quite difficult, if you just see each student as a one off, so if you had twenty students to look at, I mean obviously you can judge technical ability, mastery of instrument, expression of ideas, yes, you can say whether they're more satisfying or not, but it then, ... on general terms, erm, ... but again it depends on the player's intent, I mean it's ... am I convinced or am I not convinced, really, by a performance. Even some-one with small technical ability can convince me, with their intent.

405. Charlie: Hm. Would it be possible to intend something, and then come out with something else?

406. Carol: Yes.

407. Charlie: Convincingly?

407.5. Carol: Yes. Yes, because, you start off with ideas, maybe an intent, but it will probably follow it's own path, erm, ... and that's absolutely fine, that's a feature of life, you can't control ... to that extent, you never really know where you're going to end up.

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413. Charlie: Right then ... we were talking about features of your playing you were trying to improve on ... OK. the next thing is, would you think it is possible to teach someone to improvise?

414. Carol: Well, I think you have to define teach really ...

415. Charlie: Mm, go ahead!

416. Carol: ... before you define improvise.

417. Charlie: Mm, go ahead.

418.a) Carol: If by teach, you mean facilitate, provide materials in order to encourage, then, yes, erm, ... you can lead by example to a certain extent, but it only really comes through having done it, attempted oneself. So if you teach as facilitator, then, yes, and you can provide many, many materials to encourage.
418.b) If the student never then touches them again, they probably won't be able to improvise. You know, like, if you give some-one a lesson, and they don't actually do much in their lesson, they go away and never do anything, then they're not going to be able to improvise successfully. I mean, it does seem to come more naturally to some people than others ...

419. Charlie: So ... but are there particular ... I mean, let's take this idea of facilitate, then. How do you facilitate things to happen? what does it actually involve?

420. Carol: Erm ... by providing a stimulus, if you like, to start off some ideas or setting a conceptual area to work within, and then ... by providing material to experiment with, which then the student experiments with, begins to feel what it is to work in that area, erm ...

421. Charlie: Can you give an example?

422. Carol: Sorry to keep going on, I'm just going on about [rhythm teacher]'s rhythm charts again.

423. Charlie: Fine.

424. Carol: Just looking at it on a very basic level, I know what the exercise is, I've had the experience of doing it successfully, therefore I can introduce the exercise to other people, and hopefully give them the experience of doing it successfully, identifying areas which, if it's not successful, maybe they had not thought about or never realised before, and try to encourage that awareness to come about through the ... as a group.

425. Charlie: Right, what you said ... the bit before was about defining an area, or something like that. Could you go through that particular example as an example of ... as a way of doing that. [rhythm teacher]'s thing as an ...

426. Carol: Well, if I choose ...

427. Charlie: I mean just take us through a way of working that would encompass what you've just said ... as an illustration of that point.

428. Carol: Well, if I describe, it wasn't actually [rhythm teacher]'s chart, it was John Stephens' one-two exercise yesterday, in the degree aural group. Just playing about with the idea of beat - space - beat - space, and feeling the relationship between two beats and the spaces, we just, erm, ... did a lot of clapping exercises based on one and two round a circle joining

in, realising, catching what pulses were, changing from one beat to another, erm, ...

[Tape Change]

428.2 Carol: Yeah, so ... erm, ... I mean, do you want me to categorically say, step by step, what we did during that half an hour.

429. Charlie: Maybe ... maybe that would be a good way. I think what I'm trying to get at is how do you ... you talked about ... I mean I'm going to have to paraphrase ... the framework ... first of all giving them a framework and then giving them some sort of a stimulus. Those are the two things you've said. And I'm wondering if you could just give me a specific example of a sort of ... what kind of framework you might use and what sort of a stimulus you might use.

430.a) Carol: Well the framework was just rhythm, just to work on the rhythmic confidence just with crotchets or quavers or what have you, and the stimulus I gave them was just the initial exercise to try as a group, which then developed, the exercise itself developed, and became more complex and then they started doing it in pairs, feeling the spaces where nobody does anything and the terror that that involves rhythmically initially and all that kind of thing.
430.b) I mean, in terms of ... my stimulus might be, erm, ... another lesson we did last time, different group, was to look at non ... harmonic, en ... harmonic, is that the correct word? No, non harmonic, means of accompanying a melody. We had the melody as a stimulus, and then we were exploring other ways of doing it. And I did have a framework, which was very close to what Berio had done, in the back of mind and I was trying those ideas out within the group, but actually also trying to feed off their ideas at the same time.
430.c) So in that sense in that lesson I did have a set agenda I would like to get through by the end of the lesson, so they could actually feel what it was like to do things along those lines. Erm, ... but they were also giving me the details of that framework for the accompaniment, so the notes, the instruments, the rhythms, they were giving to the group, erm, ... erm, ...

431. Charlie: So the freedom to experiment was where?

432. Carol: The freedom to experiment was in the framework.

433. Charlie: Right, OK. So then you made ... did you make any sort of statement of value or things that...

434. Carol: No ...

435. Charlie: ... were to be looked for, or not looked for ...

436. Carol: Well, yes, in the sense that I had this list of things that Berio had done which I felt worked very successfully in his context, and wanted to introduce those ideas to the students because they may not have thought about them before or had experience of them before, erm, ...so I ... in that particular way, I did have an agenda. I mean my agenda in the rhythmic lesson was to just facilitate this rhythmic security within two crotchet notes, and find as many ways of reinforcing that as possible, practically and discussing the whole ... implications of rhythmic security and insecurity, feeling it.

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439. Charlie: So, do you have any particular strategies or ways of working you particularly like to use to do whatever it is you feel you want to do in teaching some-one to improvise? Anything that you particularly do, or anything you particularly don't do, any things that define your particular way of teaching, the principles you abide by.

439. Carol: I think, erm, ... I try to define the framework or parameters of this framework within which the student can experiment quite clearly. There are some teachers who just throw you in at the deep end and

say, "off you go", and never really define anything. I don't ... I do that sometimes, but generally I would rather define a very small area so that they can work well within it and feel a sense of accomplishment within it, and this comes back to my general principles of school music teaching, and educational principles there is, that I'd rather give them four notes to experiment and know those four notes well, than twenty-eight and not have sense at all of any of them.

440. Charlie: Right.

441.a) Carol: So erm, ... so in a sense you limit in order to later allow the expansion to carry on ... you make your building blocks tangible initially. If you're talking about, I don't know, rhythm or intervals, you have to actually get physical grasp of these things, and so if you take on too much, then you're just going to blow your mind and not be able to do any of it.
441.b) Erm, ... I mean, the same goes if you're doing ... if you're actually working with listening and aural awareness in an improvise ... in a completely free improvised context, i.e. you're making sounds with your voice in a certain way, together, interacting with the group, then I still think you end up actually, you know, making it clear what you're asking of the student.

442. Charlie: What sort of thing would you ask of them in that context?

443.a) Carol: Well, it's being aware ... it's John Stephens down the line again ... it's being aware of the contribution of everybody in the group. Can you hear them? Are you aware ... is that ... your own contribution has to be loud enough to be heard, so you can't hide your bushel, hide your light under a bushel, because somebody else wants to hear it. How does it feel when you're kind of together? Which is more comfortable, high, low, blah-blah? How do you interact? Do you feel that you are being made to follow, when you don't want to? Do you feel you want to go against?
443.b) You know, I think you need to be ... in those situations, you need to be alive to actually what is happening in the group, so I am a part of that group, and therefore I have to go with what happens in the group process. So in many cases, in those lessons, I don't end up ... in fact in quite a lot of lessons I don't end up where I intended to end up by the end of the lesson, because things take their time and you end up doing other things.

444. Charlie: Right, so you wouldn't impose in that situation?

445.a) Carol: Not unless I felt that, erm, ... we weren't particularly going off in a helpful direction, and we were going off on a tangent which I didn't feel necessarily would be that coherent with what we were doing, you know.
445.b) I mean, if you're totally ... I mean there are two schools, I mean, either you're totally child-centred, student-centred work, which would never impose anything, erm, ... I don't think that's what I'm about ... completely ... you know ... I have something I would like to impart beforehand. I don't just walk in and say, 'right what are we going to do today then, what ideas have you got as students, what problems are you having?' ... erm ... many students can't work in that way, I've never had any experience of doing that myself as a teacher or as a student, so I don't know.

446.a) Charlie: I mean that's an interesting point to think about in terms of jazz itself, either as a style or as a method of teaching general style ... general music.
446.b) Erm ... I mean a question that's implied in this but I haven't stated, and I think I'm going to ask you it straight out, is whether you think that ... that jazz imposes limitations of that kind on people, particular structures, which are helpful or unhelpful depending on who you are and what you want to do. Because I think there's a conflict between the idea of freedom and what you state as your aim. Well, there could ... no not to say there is, but there could be a conflict between that and the sort of methodology that

you outline pedagogically, of limitation, unless it was handled very carefully.
446.c) So really what I'm trying to get down to is, do you see that conflict as there, and how do you handle it?

447.a) Carol: Erm, ... [pause] I don't necessarily see it as a conflict ... really. Erm, ... I think you have to be clear about what it is in any particular lesson you are trying to do, you are trying to facilitate.
447.b) If something ... if a student, if students go a long way, or break out of the boundaries that you are setting, that to me feels successful in terms of what they are trying to musically state. I have no problem with that. It's ... if I sense an insecurity, and er, ... not an insecurity but an inability to follow through or to remain true in whatever they are trying to say, or a difficulty that they would probably need more time to work on, then I'd pull back probably, erm, ...
447.c) You see, I ... I think one of the reasons for not working in a way which is student-centred and I walk into a lesson and say, "OK, guys, what are we going to do today," is to do with my own fears about not being able to handle what comes up [laughs], erm, ... you know ... which is silly, because that goes back to the feeling that you have to be able to handle everything that comes up, and ... instead of just admitting, "Well actually, these are my strengths", you know, these are my weaknesses and this is what I feel I can give you, and just being au fait with that ... I mean, Christ, there's ... people who are realistic don't expect you to be able to deal with everything, erm, ...
447.d) I mean, I ... I suppose I look back at the [Conservatoire] and I have certain negative feelings about having gone through that process, which you are talking about, defining ... I have something very [sure, pure?] which I feel I can define myself against, and say well I am not this ... now ... erm, ... and it's taking quite a few years to shake it.
447.e) In that sense it has done some damage, it's not made me feel, erm, ... open, erm, ... it closed something ... even though it open ... it opened something and then immediately closed it for me, erm, ... but maybe any kind of ... any educational process would do that, I don't know, I don't know.

448. Charlie: That's a very interesting thing to say. Will you say it again, or expand, about open and close: any educational process does what?

449. Carol: Open and close ... I mean, has the potential to open something, make you aware of something and then close it down because you feel you can't do it.

450. Charlie: Oh, right.

451.a) Carol: That's what I mean. Make you aware of a certain area, and then, you know, you can't do it, so it closes it for you. I mean, each teacher, each facilitator has the ability to open and close people on a personal level, erm, ... some of it is to do with personality, and some of it, most of it probably is to do with good pedagogical experience and skill really. Your personality is obviously going to warm you to others more than other people but in fact you should be able to be skilled at delivering to all students, unless there's a violent personality clash, erm, which hopefully doesn't happen very often, you know, and it doesn't generally.

452. Charlie: So this idea of being open and closed, or not closing hopefully, are there strategies you can use to prevent that from happening?

453.a) Carol: Er, I think ... for me, I can only talk in terms of what happened at the [Conservatoire]. If ... erm, I'd received a bit more encouragement on just, "what I was doing was OK", you know ... actually acceptance of where I was at that time, without trying to dramatically kind of push me into a change which I wasn't seeming to be ready for.
453.b) I mean, there's a challenge you can give to all students to further their boundaries, but I think if it's ... you know, if it becomes too dogmatic, then it ends up becoming a negative experience ... to the student, which

really doesn't help ... I mean, we're not about trying to give students negative experiences.

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494. Charlie: I mean, underlying this question is the whole thing of using ... of the 'licks' question, whether you think it's valuable. I mean, you went quite a long way, and I wouldn't want to push you any further, but it would be useful to clarify how far you would go ... in taking a very small chunk of somebody's idea and ... I think you talked about making it the student's own in particular ways. Maybe we should talk about the appropriate ways of the student making something their own, how intensive that process should be, and what the goal of doing something like that actually is, once you've done it.

495.a) Carol: Well the goal, to work backwards ... I mean, we are not trying to turn out replicas ... musicians who copy, lock, stock and barrel what everyone else does. I mean, there's no point in that.
495.b) You have a very unique ... each student is a unique individual human being which is unlike no other ... unlike any other, and ... however, if they assimilate different languages and ideas, but still remain in touch with what they want to say, what it actually is they want to say, do any of those ideas help you to say it? ... then you're still going to end up with a student who is individual and one who ... unique, and encouraging of breaking of boundaries.
495.c) But in order to break a boundary, you have to know what it is sometimes. That doesn't mean to say always ...

503.a) Carol: I think it's going a bit too far, because I think, erm, ... likes ... er, I mean, how do you define likes and dislikes, you know, in the end, as to style? People feel at home in different modes, due to what they are, and I think that's OK, there's no reason to feel that you have to like all styles. You can know what they give you. You know, I do recognise a certain positive attributes coming out of bebop ... I mean, it revolutionised jazz and I recognise that, and in small chunks it's quite good [laughs], OK?
503.b) Erm, ... but I ... you see, perhaps this isn't indicative ... it's not just indicative of the music, jazz in particular, it's a whole society, about lack of expression of self ... you know, is not accepted, so jazz, also being a male-dominated music, I think, is even more going to have that kind of issue involved in it. Therefore, the simplicity and emotional quality of voice is not going to be allowed to exist in the same way perhaps that dominance of male-ego saxophone is.
503.c) I mean, that's a very glib and also provocative statement, and I'd have to look at it because I don't know whether I agree with it, you know, I mean it's being very ... but I mean, I see the problems perhaps within ... my problems within jazz or fitting into the jazz world might be indicative of society as well, not just ... and sort of male and male-female issues, I don't know.

Interview D - Dave

12.a) Dave: Well, I would say they ... now that ... you know, that I've experienced other things in later life, there were ... certainly were similarities, but it had a character of it's own, you know I mean ... South African people are very exuberant about things and expressive and stuff, you know, whether ... I mean, sort of, if you listen to a church choir and it's, for instance, in England or in anywhere in Europe, it's a very sort of structured and controlled thing. Whereas when I grew up in South Africa, it was just, like, everybody wanted to be part of it, so, like, you know, whether you could sing or not, you'd be part of it. Of course the overall effect was quite, er, ... an astounding thing to hear, because you'd get, let's say, perhaps half the people would know what it was all about, others would just sort of ... sort of, join in occasionally and like, er, add a harmony or ... of some sort, whether it would be in tune or not, so it had a character of its own, particularly the choral stuff, the choir things. And, er, any simple hymn that ... that the preacher in the church would announce, that we're going to sing hymn number four hundred and seventy three out of the hymn book, would turn into something quite spectacular in the end, at the end of the day, because everybody would just join in and of course, people have quite a natural knack for finding harmony, some other ... you know, people, a lot of people had quite a ... because the music was so much around all the time, there was quite a natural thing for people to join in and sing things, and overall ... the overall effect was, as I say, very beautiful to listen to, harmonic and full of, like, deep feeling and ... you know, it's like, something that would be memorable for the rest of the week ... if you heard the church people sing on Sunday morning, you'd still remember that by Wednesday, say, "Wow, then we'll go back next Sunday, like, have some more of that", sort of thing.

12.b) And the brass bands were of course perhaps, that was much more controlled because ... er, there you had sort of senior people in the community, they were all very up-standing members of the community, especially the gentlemen that played in the brass band, Mr. Marshall and his comrades and some of the church elders and people, they were all playing trumpets and things, added little bits of things stuck in front of the trumpets and tubas and stuff, which they read from, you know, and I suppose it was basically ... perhaps the simplest forms of marching music or brass band type of thing, but quite ... very fascinating because their harmonies and the approach and the precision and the intervals were quite accurate, so I mean, that, in fact, was quite another wonderful thing.

12.c) And then again, you have to bear in mind that also perhaps a lot of those musicians involved in that were not highly skilled either ... so it was not perfect sounding, you know very clean and perfect sounding like perhaps on Radio Three or something like that, it was quite, er, ... just an urban sort of sound, which is, I think, when it becomes sort, er, ... part of, like, a community's expression, it was quite warming, and also made ... gave everybody a good feeling to hear. As I said, most of the people involved in that were hardly skilled musicians although they perhaps had to learn how to read those few simple notes, and then they get to know it, and then they just say [ow??] this bit of music in front of them, it's for a guide but would never bother to look at it, sort of thing.

D 24.l) In fact I remember a time when there was one jazz programme, which was called the, ' Lexington Big Band Show,' late on Saturday nights, and that was the only show that I was permitted to stay up until about ten thirty ... other nights I had to be in bed by nine o'clock, you know, get ready, and do my homework and go and have my bath and my dinner, and then I had to go to bed because tomorrow would be school. But on Saturday nights I had, even Friday nights, I think, I had this opportunity to stay up late at night. You know, I mean, I never went to bed at nine o'clock, because when you're keen, and I was the youngest in the family, you always want to hang out, and you want to hear what everybody is talking about, what happened to my brother at work, you know, what happened ... you want to laugh and be part of the whole thing.

24.m) So I then ended up listening to this Lexington Big Band Show, but the radio for me had had ... there was no TV, no television in South Africa at the time, so my earliest memories or fascination about listening to the

radio, was, I always thought that everybody that you heard on the radio, whether they spoke or whether there was a ... story going on or some band playing, that all of those people that you heard on the radio were somewhere in one big room, you know, and every time somebody had to do something, they just came forward to the microphone and did what they had to do and, if there was a band, like, they'd put the microphone near the band, and this band would be playing, so my whole picture in my head was ... er, ... people with bow ties on, and looking smart, and performing, so I was very fascinated by performance, and how people ... how they looked, and thought ... I must be very dignified and smart, and look like that.

24.n) And also from our kitchen window, because we lived on ... on the outskirts of Capetown but in an area where you could sort of overlook quite a high ... maybe a hill, I can't remember really how it was, but I knew I could see quite a distance and into part of the city, and I would stand at the window and lights, you know, after suppertime, my Mum and Dad would be perhaps sitting in the sitting-room and we'd be reading, and he'd be reading his newspaper and my Mum would be doing some knitting, and they'd be listening to the radio. My sisters would be doing their hair in their bedrooms, and my brothers would be pottering about in the backyard, and I'd be sitting at the kitchen window, looking at the lights, in the city ... like, red lights and green lights, flashing on and off, neon lights, wow! ... and when I ... one day, when I'm gonna be grown up, I ... I have to, because that's where all the stuff that's coming on the radio is happening ... it must be happening where those lights are, you know. So I'm very drawn towards going to be part ... to be in the middle of all those things and lights and stuff.

25. Charlie: Just to carry on the 'how you learnt your skills' thing, what actually ... what was the next stage beyond that? What happened next? I mean, in terms of learning how to do it ...

26. Dave: Well. OK, the next stage ... the next stage is that ... because I was now developing into a singer that knew many songs, ... so all of a sudden at school, and at, er, ... when you had special events at the church and things like that, had little concerts and variety performances, I would be called upon to render an anthem. I'd be singing, you see ... so I'd have a piano player there ...

27. Charlie: How old's this?

28.a) Dave: I'd say about ten, eleven. So I'd be getting into this thing of, like, I've gotta learn the song, and I've gotta sing, 'Somewhere, over the rainbow' [sings the pitches, crooner style], sing, with the pianist accompanying me, and of course, the young Elvis Presley was then beginning to ... you know, to show off, and like, there was people like, who else, Tommy Steele, Bill Haley and the Comets, quite a large ... Sam Cooke, you know, like when they started out, early singers, Fats Domino ... so I learnt little bits of songs, little songs from almost all of those people, you know, because they were popular, always being played on the radio and stuff, so I started going out ... and Little Richard was there too ... learning singing all these kind of songs. There was Frankie Lyman, er... Little ... just an endless array of people that you could hear all the time ...

28.b) ... so I learnt all these songs and I went up to sing them. OK, so now, it became the time now, when, er, ... the guitar bands started becoming popular, by which time I was sort of well into my mid-teens, I guess. And one of my sisters had a girl-friend ... I was now about sixteen or seventeen years old ... one of my sisters had, no, a boy-friend that was a very fine guitarist, still one of South Africa's quite extra ordinary musicians, never left, was a guitarist, Gary, and Gary ... Gary [surname] came around to come and visit my sister, and he'd bring his guitar along, and he'd play some stuff, and then I'd started singing.

28.c) So, one day, he started working in a club somewhere, and he'd been working in this club for a while and then he heard me sing, and that was great, and then I started doing this little variety performance, and I blew the penny whistle as well, and it became so that I started hanging out with him quite a lot. It was ... he was a lot older than I was, but anyway because he was friendly with my sister, I was always around, like, you know, being a nuisance, and I learned, er, ... just to be a little bit more precise about how

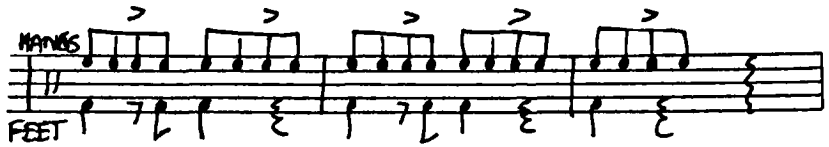
I sang my songs, he taught me, 'You have to start here, and you stop here, and then you give me a space, and I have to play now, and then you have to ... you have to learn how this goes, I play the whole song, but it might not sound like the song, but sing the song in your head. So this is my first understanding of improvisation: oh, he's playing the song, it doesn't sound like the song, but, er, ... oh, yeah, I can hear it now, because if I sing the song, it sounds like, yeah ... what he's doing sounds beautiful, it sounds right.

28 d) And he says to me, 'This is an accompaniment, I'm playing this song, but it's like, er, I'm not playing it as you sing it', so this is how I learnt, OK that works, so that means there's like, er, ... that solo is being played and then I come back. And he had a band, they formed a band with another friend of his, and, er, ... they had, like, three guitars, like, a lead guitar, rhythm guitar and a bass guitar, that was like, er, ... and box amplifiers, and, er, ... somebody played the drums, so I went to the band practice all the time, and I sang, right?

28.e) But while I'm sitting in the band practice, I thought to myself, 'Well, this is great, there's a drummer, and this guy's, you know, like, ... man, this looks good, you know. So, er, I just ... I forgot about singing, I'm just hanging around, like, watching the drummer warbling along as they practice. It so happened that I went along ... er, with Gary to this club where he played at, and he played with then musicians that were older than he was, quite experienced, and they were doing all sorts of ... like, just nightclub music... you know, you'd, er, ... I can't really put my finger on it, it was just a variety of, like, swing music and popular music, everything in one bag.

28.f) And they had this ... and there was, I met what I thought, at that time of my life, one of the most fascinating people I had ever seen, because this person mesmerised me, he was now the older drummer in the other band, not the practising guitar band ... Willy remembers me, Willy Blumenstein as his name, and he was my first, er, ... influence, I would say ... as like, really when I saw him, I thought, now, this is ... I've gotta play the drums, right?

28.g) By which time I was, say, round about, ... yeah, I'd say ... fifteen or sixteen, somewhere in that region, I'd say, and I've already, you know, bashed about, and I could, sort of like, keep time ... I had no idea about ... but I could keep time. I had no idea of how to co-ordinate myself on the drumkit, but I could sit down and I put my foot on the hi-hat, and just ... play eight beats on the hi-hat, and then play two and four with my left hand, and somehow I'd fumble around, that, my ... you know, my right foot would do some sort of disjointed kind of bass-drum pedal, but it would all [some of it?], because the music was very simple, but the first thing that I then learned, at going to ... at going to the, er, ... the practice band thing, it was that if you wanted to be in the band, you had to be able to play the 'Mersey Beat', ... which was, the 'Mersey Beat' was like what Ringo Starr, if you could play like Ringo Starr, you'll be cool, you can be in the band. The only thing you had to do was, like, you had to go:



..., so, er, ... faster or slower version of, that's all, like, if you could go, like: [faster version, 175 bpm], that's good or you could go: [slower c. 90 bpm] ... so that was all I did. I had one big cymbal with large holes in it, I had, I don't know where the cymbal, why there were the holes in it, and somebody had put, like, long balls in it so it had no sound, so when you hit it, it went, Zung, zung, zung, [90 bpm, crotchets] kind of, and I had a pair of hi-hats that didn't quite meet, when you, when you, when you ... so it went sort of, Kkk, kkk, kkk [long aspirated, non-voiced, whistling k], kind of a sound, you know. So anyway, I had this, my Dad found all this stuff and brought it home, and in our garage, I started practising, and I'm older.

28.h) Like my snare drum was, like, an old sort of drum like that, which they had abandoned from the marching band. I said please can I have a go, and I cleaned it up, and they gave me that. So that was my first kit, right, that I had. And before I had a hi-hat, there was an old typewriter, and I used to use that for ... to keep time with my left foot, so I would just step on that, and it would go ... tt... tt... tt..., because I didn't have a hi-hat, so that's how I started out, right?

28.i) Then I saw this drummer in the nightclub, Willy Blumenstein, he fascinated me, because he had some stuff which, like, I had never seen before ... he had wires coming out and ... and he had sticks with little balls on the top, and I'd never seen that before ... I mean, if you were a drummer, like, the only sticks that I'd ever seen drummers play with were the very large sticks they used in the marching band, right?

28.j) So I started asking Mr. Willy, 'Mr. Willy, what kind of stuff is that,' and he said, 'Well, this is how you do that, is, like, take the stick and go, 'Swish, swish, swish, swish, swish, and it makes a different sound, very quiet,' 'Oh, I see, yeah...,' right. So, after they've finished their set and the night, like, he'd leave his drum, he'd take his snare drum home, he had a very special snare drum, and his one very large special cymbal, he took that home, so there was only a hi-hat left and this very basic drumkit, like three drums, a small bass drum and a little tom-tom, and that.

28.k) And then I found a pair of brushes somewhere, I can't remember, but they were, like, really ... sort of, like, you know, some-one thrown them away, ... but, OK, I had my brushes now, so I started, like, practising at night how to get it together on that, you see, so I'm sitting there, like, learning the ... I can play the Mersey Beat now, that's great, but now Mr. Willy, he's playing something completely different, he's got like a: chee, chit-ch, chee. chit-ch [whispered swing groove], and the left hand would be doing another thing, and his hi-hat would be going up and down, I never used to use the hi-hat like that, step on it, it was just there, you know. And he also played the other drums, he could go, 'prr, prr, prr, prr', and he'd play some, 'dum-pa-du ka-dum-pa-du-ka-dum-pa-ch-ka-dum-pa-ch-ka' [samba, fast], like, samba type things, Wow, I thought, I've gotta learn how to do this.

28.l) So, right, I started getting myself in gear to practice, and I took a lot of time, and then he started giving me a few lessons, this old man, right, and it was hard, because I mean, now, OK, I can get it together but now when it comes to playing, with the musicians, like, it wouldn't work, you see, like, because I'd be busy doing something and then they'd say, ' No, you're in the wrong place, man,' like, and, 'Oh, yeah, but ... but that's, er...' ... 'Yeah, I know that's how you should be playing, but you should also be listening to <u>us</u>, you know, you're not playing on your own.'

28.m) So, like, I had all this decision now, my learning process about, OK, I can hear music, I can sing things that I know, and I can certainly play a Mersey Beat and I got, you know, I can hold a pair of brushes and I can go, swish, swish, swish, but I'm just doing this on my own, you know, this is all, it's going on in my head, and I'm not ... unable to listen to the music. So fine, let me get my head into another space.

28.n) So, now, I'm beginning to listen, like, a lot more, listen or listen differently, you know, I'm beginning to identify instruments, sounds and ... what does the bass do? Oh the bass does that, that sounds like a ... and the drums? Oh, they go together with the bass, ah, they seem to be doing quite the same thing here. Oh, yeah, they seem to be supporting ... the piano does that, and then here comes another guy, and I learnt about syncopation and, er, ... you know, just like different intervals and stuff.

28.o) Fine, right so now my drumming's starting to improve, right? So now, I'm beginning to be in bands, because I can play the Mersey Beat, and I can play a bossa nova beat and I can play a little bit of Afro-Cuban-type samba beat, so that's enough to be in a band, you know, if you want to ... that's enough, like, you know a lot now ... because there's a lot of cats that don't know that, you see [laughs], so I was there, and I was starting to play in the band.

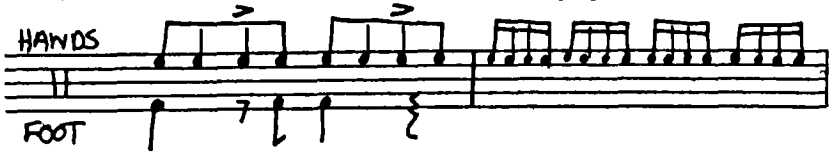
28.p) And then, that went on from there, I started, like ... I was still at school, but the whole time I was doing sport and boxing and all of that, but my whole every-day life started to focus around music more than anything else, so I'd be musical and learning and all that. So, OK, I started being in bands, and then I joined, while I was still in my last years of college, I joined a touring group ... are we nearly there [looks at tape running out!] ...

29. Charlie: It's OK, keep going.

30.a) Dave: And this touring group had, like, a variety of performers in there from anything that sounded like ... South Africa was very renowned, I mean, musicians from South Africa were very renowned, at that time, variety performers, to want to imitate other people. You know, like, you'd have [projected in the manner of Hollywood glamorous introduction] 'Capetown's Frank Sinatra' and 'Capetown's Shirley Bassey', and 'Al Jolson,' from Johannesburg and, 'From Durban City, we have Little Richard,' so everybody sounded ... there was no-one who was their own performer, they were all great performers, but they all wanted to emulate, like, the great American artists that you heard on the records, because that was the popular music. So certainly you lapsed into the vernacular of wanting to be like that, right?

30.b) And of course, if you listened to a record and that's how the drums sounded, there's a little drum break there, and you'd listen to it over and over again, and you learn, OK, well that's too difficult but maybe I can play a little break that sounds close to that. So after learning the Mersey beat for like, maybe like six months, nearly a year, just playing that, I could then put in a little drum break and stuff as well. Had no idea that music had to be ... well I knew music had to be read, but drums were not ... you know, drums were drums, so, like, that had nothing to do with it, just rhythm, just have to learn the rhythm.

30.c) So I waited, then I could do, like, I could play like:



... it sounded all very stiff, but I'm learning all these little breaks. Great, so Brian's ... 'Now, man, we're forming the band.' 'Yeah, great, get Brian Abrahams, drums', so now I'm playing, but as I went along, this all started improving. Then I started working with musicians that started teaching me about, 'OK, look, there is structure, there is basic things you have to know, that's all very important,' about, er, ... you know, the whole structure of music, the theory, there are, the rhythms, the intervals, all the different rudimentary things that you can learn about drums.

30.d) There's another guy that I once ... started seeing a lot of drummers after that time, and another one, Edwin Davis, was another person that gave me quite a lot of useful information which I wasn't aware of at the time, but just by watching what he did, and he was, like, he could play very fast, and do all sorts of great paradiddles and do great solos, and he was like a very celebrated drummer around our area in Capetown, and I knew him, so like ... I was kind of special, you see, I knew somebody special, right, so I'd be hanging out with Edwin and seeing how he did it. I could never do any of that stuff, but I knew, well there has to be another way here, this, there's got to be another direction about ...

30.e) Anyway, as years went by, slowly but surely I unearthed more things, and then I started joining up with bands where people actually started pointing out to me that, look even drum music has notation you can learn, and there's lots of important basic things you have to know about that. So gradually I started to learn about the most basic things and knowing what they were. You know, how to break up rhythm and how to, er, ... use certain kind of rudimental things to improve my playing, and stuff, and er, ... I would say then I spent a good ten or twelve years just doing that, learning from various people and improving my skills. You know, people taught me how to read drums, and how to tune drums and to, er, ... how you fit it into different kinds of music, what sort of patterns you use to play what ... and different sort of danceband rhythms, I could identify, and I knew what they all were, like the foxtrot, and the quickstep and to play boleros and cha-chas and bossa-novas and, like to play, all sorts of things that they had like names for at the time ...

[Tape Change]

31. Charlie: Right, we're going. Erm, ... yeah, I mean, can I ask you a question about how much you felt you were taught and how much you felt

you just picked up. Because you're making it sound as though you were in bands a lot of the time, and the, sort of, experience came first ...

32. Dave: Yes.

33. Charlie: And then ... So, you're saying yes to that. How then ... how did you pick up all this stuff, because some of it ... I mean, some teachers would argue that you need to be taught, particularly in drums, you need to be taught the rudiments and the ... you know, and the various things, and I ... it didn't seem to have happened like that in your case.

34.a) Dave: No in my case ... no, it didn't happen like that, you see. I just went along because I was so enthusiastic about just making music. You know, the music thing was the attractive thing for me, so that ... there was nothing about ... I mean, I practised, certainly I did, you know, for somebody would show me, well look, 'If you want to get your hands stronger, you have to practice er ... the, er, mummy-daddy pattern, mumma-dadda, like, dt-dt-dt-dt-dt-dt-dt-dt [demonstrates], do that, the paradiddle ... it's like, Right-Left-Right-Right, Left-Right-Left-Left. But these are little things that I picked up every few weeks ... somebody would *give me a little something to practice. I mean, I didn't have* sort of like, er, methodical lessons, you know, like, a ... method lessons, whereby, 'I want to learn to play the drums,' and, 'This is how you do it, and this is ... you have to do ...', nothing like that. I just started ... I had a natural sort of ... I *developed a natural rhythmic feel, from just I suppose being in ... brought* up *and* born *into* that part of the world, in the community that I was brought up in, a natural sort of rhythm came to me.

34.b) But now, I mean, where the story becomes interesting, now, having ... starting out now to play in bands, OK, so now leaving school and college, and I'm with this touring group., and I have to now start ... Little Richard is going to come up to sing, and like, Little Richard's music [sounds?], he's got a Little Richard record, and the drummer does that, and I have to learn that, ... you see, I've gotta get this record, there's no tapes, I have to go to his house, you don't, there was nothing like cassettes at that time, it was like ... you go to the guy's house and you have to borrow the record and you have to listen to it over and over to pick it up, and the records would be scratched because you have to pick it up and put it back again ... oh, yeah, and then, yeah, and that goes, and after he sings that word, then the drummer does that ... so this is how I learned ...

35. Charlie: From very early?

36.a) Dave: Very early, you see, now you're learning, like, you have to do this little break, but how does he do it, it's impossible so you go to some-one else and say, 'How does he play that,' you know, 'What is he doing here,' you see, you can hear the drummer, he's going: [eg of hard thing to play], how does he do that?

36.b) So Edwin would show me, 'Well, this is what he does,' ' Oh, yeah, can you show me again... can you slow that down,' OK, so I'm learning, I'm picking up little bits of information all the time ...

37. Charlie: Mm, hm ...

38.a) Dave: ... so as I go along, I just add these little bits of information to my ... you know, to the little that I know. And every time I'm adding something, I'm learning something else, but up to this stage, I've had no formal training about drumming of any sort at all, but I can play. Very ... I mean, my experience as a player is at this stage still very limited, I know nothing about it, but I'm not aware of the fact that I know nothing, I can play and that's the important thing, you know.

38.b) So, I'm out there, and now I'm playing with, er, ... starting to play with musicians, and, er, ... that I've met in this touring group that is always touring, always on tour ... sometimes you come back and they drop a few members because you want to do something else. Then they pick up one or two other singers or use a guitarist or, like, a pianist from Capetown, and, like, go up to Durban and then ... one or two would drop out there because they want to stay at home for a while ... and then they'd pick up one ...

38.c) So, like, there was this whole swing of like, ... er, always performing artists, always integrating and going on, so there's ... I learnt a lot of stuff there. Somebody would come along and sing a Shirley Bassey ballad, and, like, the drums have to go, Whaaa! [sustained whisper, like soft sticks cymbal roll], like, how do you do that, so you have to put a mallet on the drums, just that, on the cymbal. And somebody wants to, has to do this kind of sound, like, a chk chk-ah, chk chk-ah, chk chk-ah, chk chk-ah, chk chk ah [quiet, very fast, minim 180, clicks]. How do you do that? Edwin, how do you do this, man? Like, er, ... oh, I remember Mr. Willy used have, er, and like, er, ... let me try that out, it's like a train kind of a sound, you know. So you learnt to play, how do you play [???] ... So this is how I learned, this is, like, more sound than ... as I said before, being taught, like, how to ... to read this stuff.

38.d) OK, now, I ended up playing the drums for a good twelve years before I came abroad, before I came to England, right. By the time I came here, I was, sort of, like, twenty-seven years old, going for twenty-eight. And, OK, by that time my experience was quite, er, ... I had quite an extended experience by that time, because I had at that stage ... no already, I had a chance to play in quite highly professional bands, and performed in hotels, and at cabarets, and I'd had quite an understanding about how to back artists ... and I was quite popular, people would call me because I had quite a natural way of doing that, I could play whatever people wanted me to play. If somebody said to me, 'This is how fast the tune is, it's a jazz kind of a tune, and it's like, er, ... in ... ', so I could play any rhythm in 2/4, 3/4 or 4/4, but anything beyond that is like, er, ... very difficult, you know: like, 5/4, and 7/4 and, like, 6/8 and, like, 9/8, what do these things mean?

38.e) OK, but now, what happens, because ... you are involved in the music so you constantly ... you meet up with friends and somebody's got a record ... my brother's just returned from Europe and he's brought this Dave Brubeck record, he's here, and there's a record of this band, and we listen to how they sound, what are they playing? How do you count that? You have to go and ask, what are these people, it's not ... you know, you can't dance to it, it's like ... it sounds great but it has ... it's not, it's not in a regular pulse, because something else is happening. So now, I'm starting becoming aware, I mean through all, I mean, I'm talking about in the spirit of the twelve years since I've started now going to this club with Gary and meeting up with Edwin Davis and this older drummer and stuff, and beginning to see things and also getting my own experience, you know. Er, I'm talking, from that stage, and we're talking from the age of about, er, ... seventeen years old going up ... so from seventeen till about twenty eight, twenty seven to ... sixteen up till the age of twenty seven, twenty eight, twelve years ... I've learnt a lot of things, now, I know of everyone that sings in South Africa, and they know about me ... there's this young drummer that sings, and he sings great and, like, he plays, he can play anything, get him, he ca ... he's reliable and he can play stuff.

38.f) So fine, and I'm playing and I'm having a great time and then, I'm meeting ... in the meantime, I've learnt to read some music now. I can back cabaret, and people bring me some charts, and like, painstakingly I've gone through it, I know how things look, I've learned to do rudiments and things, I know what paradiddle and double paradiddle and triple paradiddle and flams and [ratamikews?], I know that ... perhaps not very fluently, but I have an idea that this is all ... and while I'm slowly incorporating all this information into my playing, I find that my playing, somehow it has improved, you know. I can now do quite a lot of things, a lot more than what I started out with certainly.

38.g) And, er, then I played with Percy Sledge, and then soon after that, Sarah Vaughan came to South Africa, and her drummer, Jimmy Cobb, became ill, and then, ... the one that was ... I mean there were other people that were, like, far more experienced than I, and therefore probably far more qualified to fill the job, but I was just on hand, in this place, and they needed a drummer, when Jimmy Cobb, he's holding his stomach in his hotel room, and he's ... he can't play tonight, ... yeah, well let's get, and er, ... I played this with ... the great Sarah Vaughan, I played with her.

38.h) And then I became so confident. Wow! man! like, yeah! like, a ... do a bit of swing, ... of course, at that time I was quite happening, sort of thing, you know, ... I could now swing, and my sticks looked good, and I played and stuff. But ... then I decided well may ... it's time for me to go abroad, I want to learn a little bit about other things now, I want to go to

experience the music of Europe and all these great artists and people that you always hear of on the radio and the records, I must go and see what it's all about ...

38.i) ... and besides, things were becoming so in South Africa for me that it became a little bit, er, ... you know, I started feeling that I don't feel right anyway, because it's becoming difficult, you know, there's this apartheid, and I have now friends and musicians that I know from all different race groups, white and Indian and very tribal blacks, and, like, my community which is, like, we were, like, the Cape ... the coloured, the Cape coloured people, you know. And this was all ... I mean, this was all things that were so unnecessary but we were categorised in all these different ... the government decided that they were going to categorise the people. So I came from a different ethnic group, you know, than ... from ... than my other friends that I had, like, Sean Bergen, who was like a young saxophone player then, do you know Sean [inaudible?], that plays with [famous South African jazz musician] and all sorts of people like that, and Hugh Masakela and all these cats, but they were considerably older, but they had ... they all came from different areas and stuff, right.

38.j) And then ... in this time, I then started getting very interested in jazz. Like, you know, I'd love to listen to this Lexington Big Band Show, and it became more fascinating, because I can now, as I said, identify the different instruments, and ... the musicians, and I ... what they play and how they sounded ... like I started hearing, like, the very special beautiful tones of, like, Lester Young, and start hearing that, and I would hear Art Blakey, wow, what a drummer, and Al Jolson and, ooh, and John Coltrane ... I had some friends who had records and I would go there and would spend ... like, spend days on end not doing anything else but lying under the hi-fi system and listening, and, 'Please, can you play that again. Yeah, the drums, listen to that,' and go back and start practising more, like ...

38.k) So anyway, I then decided, in 1975, that I was coming abroad. I knew nobody, took my drumset, I had vista-light sort-of drumset, a drumset that you could see right through, made by Ludwig ... you could see through it ... and, like, I was the only guy in South Africa with a drumset like that ... the only other person that I knew who had drums like that was a drummer called Billy Cobham, you know. And, like, I was very special, people loved me a lot, and here comes Brian with his blue see-through drums from setting up his drumset. I mean, I was more ... there was quite a time when I was ... when I think the way my drums looked were more important than how I sounded, sort of thing, you know.

38.l) So, erm, I came abroad, and when I landed in England ... I went to Europe first, first of all I went to Europe, and er ... I was always, no, I'm in my late twenties already at this stage, and I've had a great time in South Africa and a marvellous life lying around in the sun, like playing music with everybody that ... you know, I'm quite, er ... something. As far as I'm concerned, like, I'm a happening cat, you know! So I come to Europe, land in Europe, I've got all this stuff with me, I've got my drums, where am I going to put my drums, because I want to travel about, want to go and see what it looks like in, er, Brussels, I want to see how it looks like in Cologne and Paris and Rome and, er, Amsterdam and all the things that you hear on the radio industry ... 'Peter Stuyvesant, the International passport to smoking pleasure, Brussels, Rome, Amsterdam', and I'm smoking Peter Stuyvesant cigarettes, and I've got my international passport to pleasure, and there I go right, I'm out there!

38.m) And I'm bumping about on this train, and then I've started, I'm travelling far ... I've stored my drums in Luxembourg where I've landed ... so I go, 'Well, I can't take this all over the place with me, I'm not sure what I'm going to do, but while I decide, I'm just going to leave my drums here,' so I left them at the airport in a lock-up, and I travelled about for about four months, just bumming about, I had some money.

38.n) Well what happened to me, in the first two weeks, I went to a concert, in this concert they had ... there was the Sun Ra Orchestra, which I saw, and then I saw Billy Cobham was topping the bill at the time ... I mean I'm not by any means a fan of Billy Cobham, although I was, I used to be at the time ... and I mean, I still think he's the most incredible player, somebody that has his own special skills you know, er, ... as a drummer and things, but I suppose there was some kind of influence in the early years, just because of that great marvellous sound that he had.

38.o) But I saw him play one night, and I couldn't talk after this concert. I remember I had met this girl from South Africa, [girl's name], she went with me to the concert, 'Yeah let's go and see,' because we had some records of the Mahavishnu Orchestra and like, er, that's how he played, 'Let's go and check this out,' and I went and I sat right near the front, and I saw this amazing performance of this band. And I was quiet for several hours, you know, after the concert, and [the girl] tried to talk with me, and we went to a pub, other people tried to speak with us, I couldn't say anything, and while ... the next day I woke up, I was still in that sort of state, and the only thing that went through my mind at the time was, 'I think I want to go back home.' It's really quite pointless, what I have now seen, what I have experienced in this short time here in Europe is ... what am I trying to do, why don't I just go home to South Africa and find myself a job, and like, you know, because, I mean, if this is what's going on, where am I going to fit in ... to all of this? What is the point? it's really just ... forget about it!

38.p) So I was sitting there, and I sat for ... like, you know, I mean, I enjoyed myself, went on, and went out and looked at sights and stuff, but while I was experiencing all that, it's quite still clear in my head, and that's a good, you know, twenty years ago now, I still remember having thought about, well perhaps the best thing for me to do is, because I don't know anything about what I think I know about, I don't know anything about music, let alone drumming ... you know, forget about it, just go home, man, give your drums away, or sell them, or ... you know, go do something else, ...

38.q) ... but ... no, let me check it out. I want to play, I love music, so what I gotta do, I gotta sit down and learn about this thing. So I came to England, and, er, ..., June 1975, and I immediately sought out this person called [person's name] [inaudible] ... [person's name]. And another person that I ... Philly Joe Jones was still living in England at the time. But anyway. I just decided, look, I am going to have to learn, so I got books and things, and I went, and I met a few people, wherever I met, and I just said, 'Do you know anybody who can help me? I want to learn about the skills involved in, er, ... percussion, drums and stuff like that'.

38.r) So I spent the next five years from 1975 till about 19 ... four years or so, every day, like, hours and hours and, like, day in and day out, learning and practising and wanting to understand how ... and getting information about drums and learning ... Really! ... I just, everything that I knew that I had played for, I said, 'Well I've been playing the drums for ten years, playing but I haven't been playing anything. I've played ... nothing! You know, what I've ... [laughs] ... been thinking, being an instrumentalist or a drummer is, like ... forget about it, you know! So I learnt, I just went and I ... I don't know, I can't really tell you exactly how I did it, but I just spent a lot of time just, like, doing nothing else but getting in there and, like, seeking information, going to see everybody that possibly played the drums.

38.s) I also went to see the late Philly Joe Jones at the Fairfield Halls in Croydon, at a very early stage, met him there, he was playing with Bill Evans, the late Bill Evans, playing piano. And that again was like, I saw this band perform, and it was another of those nights where I came out, and my tongue had just swollen up inside my head, I just couldn't say anything, it was just like, so spell-binding, because he sat there as if he wasn't really even there, and all I could hear was this incredible magic around my head and my ears and my soul, and my heart was touched and I was ... spiritually lift [ed], and this beautiful music flowing of this trio playing. And there's this man sitting, and he's doing the most incredible sounds with his brushes, and all he's doing is looking at the lights and ... [meets us out?] there, and he's going, 'RRRR'[unsounded, rolled 'r'] with one hand and ... then, where do I come in?

38.t) So then ... I mean, as ... the first few years, I was ... I just really spent a whole lot of time learning about drumming, and generally about music and stuff. And by that time I was already very, very ... enthusiastic about a certain kind of music and sound. I had grown away from like the more, sort of, er, ... pop type of sounding music, with guitars and stuff like that, and I was very much into bands like, Blood, Sweat and Tears, and Yes', and Ten Years After, and Chicago Transit Authority. They came later, but I mean ... Blood Sweat and Tears and early Frank Zappa, and Ellington and Count Basie and that sort of thing, Elvin Jones and Miles Davis, those were, like, sort of, really top of my list now, those were the

things I listened to. I bought records and tapes and everything, all of the drummers I could possibly ... a year off, like, right from Art Blakey, Max Roach and Philly Joe Jones, and Joe Jones, and Jack de Johnette was just starting out and so was, er ... Tony Williams was, just like ... well not starting out, but one started hearing about those incredible players.
38.u) And I just ... went nuts, man, I just spent all my waking hours, like, wrapped around that, you know. Then I went for lessons, and I improved my skills, and stuff like that. So great, now I'm beginning to land on my feet, you know, OK, it's beginning to make sense now, all my skills are improving, I'm beginning to play in various bands, like Ronnie Scott's, and I [coast?] into the Radio Orchestra, the BBC Radio Orchestra, John Taylor called me to play, Don Rendell, Bobby Wellins, Don Weller, Humphrey Lyttleton ... I don't know, the list goes, all these people start, ' There's this young South African drummer, you know, give him a show, you know.'
38.v) So I just started then ... OK, I went from there. Now I still had no formal training at this stage ... I hadn't, but I had ... just through my own, sort of, er, ... I don't know, like, er, ... just sub-conscious guidance and where I'd been led to, I've just learnt all these things, but now you do realise, I mean, we're talking about a number of years have gone by, you're talking about a good twelve or thirteen years, that I've been involved totally, in nothing else but music. So certainly, I've been ... something, I must have learnt something by it, you know, I have ... What I have learnt, I don't know, you know, and, er, ... but I mean, I think just everything, just started falling into place, you know, because then, I had ... because I had been a singer, and then I had been, I had gone to somebody to improve my skills about reading, er, ... the notation and, like, learning about intervals and everything like that and like, different keys, and, like, flats and sharps, and also ... the theory, the basic theory of the music, and also everything I could lay my hands on that had to do with drumming at this stage... like, I just picked up all of that, I went to people for lessons and instruction, how to improve my time, and how to practise effectively and all that.
38.w) So that basically sums up, er, ... my experience up to that stage, whereby now I found that I was beginning to round off, I was beginning to get myself in the position whereby I could now perhaps begin to think of myself as a musician that had some skills.

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51. Charlie: Are these kind of things ... not just that, but the thing you said before about the spiritual and about the giving, are those all things that you feel you use now?

52. Dave: I do, Very much so. I do very much so, you know ...

53. Charlie: Can you describe that a bit?

54.a) Dave: Well, er, ... what I try and do with, you know, if I meet ... I never know what to expect when I meet people. You know, somebody might come along and say, we'd like you to come out and do a workshop, or do a series of ...
54.b) ... I mean if I know I'm going to teach a drummer, or anything else ... I mean, let's take it, er, ... let's break it up a little bit. Let's say I'm going to have to teach somebody about drumming or rhythm, and percussion and stuff like that. If it's a whole group of people, I will go in there and perhaps start out by introducing myself, and demonstrating a little bit about ... or explaining what kind of music I'm involved in and then demonstrating, er, ... perhaps, my skills at the instrument, and then pointing ... after then, I would point out to them the importance of having to ... to learn and understand all these things ... about, you know, like, the basics about drumming, and learning about time and learning about listening, and I will then point it out, that it's, er, ... it doesn't matter where you are in your, er, ... in your space of experience or learning, because there will always be somebody more experienced and less experienced than yourself, and that is everybody you will ever come across.
54.c) And also, like, er, not to be too awe-inspired by somebody who knows a lot of things, because if you can open yourself up to be ... to receive information from somebody, and that person is willing to give it, then certainly you are going to learn something by that. And if you find

that you've gained so much experience yourself, whereby you come across other people that don't have that much experience or the same as you have, or are perhaps still learning or trying to get ... to make progress, then you should be ... try and be as encouraging and supportive as you possibly can, just in order to make those people feel good, and making them feel that it's quite possible for them to achieve anything, and stuff like that.

54.d) Er, so, my approach is basically that in ... and also, that no matter who comes to me, about any sort of music, I am ... I feel that I am capable of sharing my experience with them, and I want to share my experience, my understanding, how I've learnt, and, er, ... to share the little bit that I've learnt so far with people. So ... with drumming again, I mean, coming back to that, ... I would rather sit anyone down and say well, 'Look, if you want me to give you any sort of instruction, you've come to me, so obviously you have your reasons, but now, let me see, er, ... if I understand if I understand your reasons quite clearly why you want to come, so sit down and play for me whatever you want to. Just do ... go out there, sit down, "Well what am I going to do?" ... don't ask me, do whatever you want to do, because I want to observe, perhaps, your whole application to the instrument. How do you do it, what do ... sit down. What is your reaction, if you sit down at an instrument, what are you going to do, what are you going to play? How are you going to play it? So from that start, I mean, I'm talking about the drums only now, from that vantage-point, that starting-point, Charlie, I can quite easily see, well look, I know how I can help this person, I know, er, ... I can immediately see what I need, to, er, ... assist him, or her with, in order to improve the skills that they already have, you know.

54.e) So it's not like, er, ... coming out of, er, ... what I like to do mostly in teaching is to add to people's experience, I don't want to change anything, no matter what it is that they do, I would never want to go in there and change anything for them, I would like to add to their experience. It's more of, OK, you know so much already, and I'd like to add something to it for you, if I possibly can.

54.f) And, er, ... also because, of our ... the kind of formulas we have in South African music, which does in most instances sound very simple but it is deceivingly so, because not everybody, not a lot of people know how to use our way of playing, the formula that we have, you know, like, we might not have many melodic changes, like ... some of our melodies are based on three or four chords really, but it depends on how you use it and what can be done with it.

54.g) And it's like, pretty much like the blues formula, like, I mean, people say that with the, er, ... American music that's developed all came from the blues, the old blues that started out in the cotton fields with the blues and stuff, and then it developed into that, and into the street bands of Noble Cecil and, you know, people like that, and, er, ... But it's all a development, it's a development that started, like, from the early stages when music could be made by people no matter where they found themselves.

54.h) And then, of course, for me, er, ... a very important aspect of music itself has to with environment, people's way of life and, like, er, folklore and folk music and things, that features very high in my, er, ... approach, because I feel that it's very important for one to make people understand, no matter where they come from, that the music, ... that they first heard and learnt and was brought up with in their own regions in any part of the world is very, very important and plays a role of ... in fact perhaps the most important role about their musical experience.

55. Charlie: That's been your experience?

56.a) Dave: Yeah. It has been mine as well, but, I mean, I do feel that, from having looked at other parts of, er, ... you know, ... in the world, where people have their own ... like folk, like Britain, England has folk music, England has marvellous forms of music, but there's very few people that go out and ... still have a ... try and have ... like a contemporary, like a modern approach to ... I mean this is like, you'll find people like Danny Thompson, Ian Bellamy, Django Bates, John Taylor, all these people ... they play English, they play British music, you know. They have such a Britishness about ... and the beauty inside that music, it's so ... it's so special, I mean, you can hear and feel ... I mean, ... Now, in my ears, ... everybody's ears might be different, but it can't be that different, you know.

56.b) I always think if I hear people, such as Charlie Haden, Pat Metheny, Miles Davis, you can see America, you can hear it in the music Duke Ellington, you can see the cities of New York, you can see that Chicago, you can hear, you can hear that life and the time when ... you can hear it in that music. You can hear laments, you can ... the people of Brooklyn and of Georgia, you can hear all of that. When Pat Metheny plays music with Jim Pepper, you can see eagles soaring across the Grand Canyon, you can hear it, you feel it in the music.
56.c) And in England, with people such as Django Bates, or Ian Bellamy or the Arguelles brothers, I mean, those people, when they play music, you can actually, you can hear and feel, like, English countryside and the Welsh beauty ... you can fee ... So that is very important for me, ... I know that it is there, it's an essence. Now the essence is something that for me is perhaps ... like, fifty percent of the whole thing, that goes, the essence about who you are, where you come from, and the expression that you have about your music, the pride that you have in your heritage, and ...[coughs], beg your pardon, that sort of thing.

57. Charlie: How does that relate to any idea of what jazz is?

58. Dave: [pause] About the ... ooh! [laughs] ... well!

59. Charlie: ... I mean, because, the other bit that you've said is, that you didn't say is that they are British jazz musicians and American jazz musicians, and er, so ...

60. Dave: ... well, I mean, you see ...

61. Charlie: I mean, would you consider yourself, for example, a South African jazz musician?

62. Dave: Yeah, or rather, I mean, I like to put it better than that, I'm a musician from South Africa.

63. Charlie: Right.

64. Dave: I mean, it's like, you can't say ...

65. Charlie: Brackets jazz, no?! [laughs]

66. Dave: Errr. Not ...

67. Charlie: Maybe not.

68.a) Dave: Maybe not, because I mean I, amongst other things, I'm involved with so many different things that has to with music, that, I suppose ... because of a certain way that I play, I do get called mostly to play jazz, or, let's say, a more serious form of music, not, never pop music, music with repetitive patterns, or like repetitive rhythmic patterns and stuff like that, I'm never called upon like that, because I'm more free in my spirit and my approach, and, er , ... improvising skills and stuff. And, I mean, jazz certainly leans, perhaps ... er, it is one of the rules of jazz particularly that you take melodies and you play them beautifully and skilfully, and then you improvise, you interpret the melody differently, and that is where the improvisation comes from. You know, you improvise and certainly, you use the structure and, er, ... the sequence of all the changes, the chords involved in the tune, and you beautify them by improvising, playing very skilfully around those changes.
68.b) So perhaps, if that is what makes one a jazz musician, then be it so, but, er, ... I think the term 'jazz', or, er, ... 'jazz' is quite limiting because if you talk to the layman in the street ... I mean you can meet up with ... you can walk from here to the end of my block, meet three people and ask them about jazz, and everybody's gonna have a different story. You know, I mean, 'Oh, yeah, I like jazz, I like, ... sort, ... Tommy Whittall and ...', or, 'Oh, yeah, I like, sort of, er, Dixieland, that swing ...' Some people, that is jazz for them, like the New Orleans-style jazz, that was created way back, and is still a marvellous form of music, it is so beautiful, I mean that is ... it has its own essence, and textures and colours and beauty in the way of

expression, and that also does take a special skill to be able to play that, although a lot of people say, "Oh, that's not jazz, it's old-fashioned, something that happened a long time ago." Other people would regard jazz as only John Coltrane and Miles Davis, and the bop era with Dizzy Gillespie and all that kind of stuff.

68.c) And yet all of that, I mean in my view, is limiting, because you limit yourself by placing the music in such categories. I think jazz would be more, I mean ... expression of ... you know, the skilled or even the unskilled musician in giving, you know, in just giving his truest and most heartfelt expression musically, I mean that, I would rather like to think of that as jazz so ... even if you want to turn ... like, er, ... folk music, I mean, that's why I say, I can't put any limitation, I don't like to think of ... you have the categories, but it's hard for me ... even me to define what they are.

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71. Charlie: ... it gets going. Yeah, sorry , no matter ...

72.a) Dave: Yeah, in my understanding, it doesn't matter, you cannot, er, ... I mean, even the other day, at the [Conservatoire], when I had a talk about, er, ... an overview, a general overview about music and where I've come from and how I've learnt to understand it ...

72.b) ... that ... I mean, music is, er, ... in my opinion ... perhaps it's not and this is a quote, but certainly every musician goes out wanting to enjoy playing his music, and to feel that he's enjoying it and making a very strong impression on those who listen as well, and so ... it doesn't matter what sort of music it is, but in order achieve that goal, in order to make people enjoy it as much as you do playing, you certainly have to have, er, ... your skills have to be very fine, you have to be able to be communicative, and stuff.

72.c) I mean, you get some musicians that don't really communicate and they ... they just play for themselves, but still the music is so strong, that they can actually reach out and touch people with the music and the performance and stuff like that. Others have a way whereby ... perhaps might not be all that, er, ... expe ... well, perhaps very experienced but they have a very simple form of music, but they make up for it by being flamboyant about it, and going out there, and ... and like, yeah ... this, and, like, you know, the people look at them and all very exciting to see, it's visual as well as audial, you can hear it and see it at the same time. And lots of modern performances anyway are like that, the big shows and, like, the big rock concerts and at some stage like Baba Mal, an African performance thing, and stuff like that, which is lots of African or European drumming or special kind of stuff where there is movement and dance and everything is involved.

72.d) So, I mean, you can see there is a connection through the whole thing, there is no ... there is no, there are no restrictions on the thing, and I feel that the whole, er, ... thing called music is an integrated thing, which has ... everything has its place, and its ... every bit of music no matter what it sounds like has its place in society and is important, that people should have ... I mean, even if, somebody that plays very beautiful specialised music with a high skill should not only ... because if you look down upon other forms of music, you are still, with your own great experience, you are limiting yourself, because simply you do not feel that ... you perhaps feel that yours is the only important statement to make, and I feel ... I've come across people such as that, and I feel, somewhat, a little bit disturbed by it sometimes, a little bit sad because I think, why does a person with such a beautiful and, ... er, ... great gift to share with other people, why does he limit himself, by just ... sometimes you can say hurtful things, oh, er, ... I've heard people do that ... well they put things down, and like ... or, other people would only, like, who are ... especially young learning musicians, would, like, somehow, even learning, limit themselves by only listening and appreciating a certain part of what's going on musically.

72.e) I do find that, er, ... especially amongst young black musicians in England at the moment, like they have this great ... everything revolves around what Miles Davis used to do and what Coltrane used to do, and what Wynton Marsalis is now reviving, so everything that is jazz revolves around that. Nobody knows about the greatness of Evan Parker or John Taylor or people such as that, or Bobby Wellins or Django Bates, our own great, really respected and highly... musicians that ... I mean, I'm only mentioning a few celebrating musicians. In every day, that you walk across, wherever

you may go, you will find people that have incredible skills musically, you know, including yourself, Charlie, and other people ...

72.f) So I mean, there's nothing special about the way I approach teaching. My approach has simply been that if you want to be part of it, no matter where you come from, or how little or how much you know, there is something for everybody that can be shared, there's something that has a ... you cannot put yourself out on a special place because, as I pointed out earlier on, that in any walk or category of life, I mean ... humanity is all. I mean, if we had realised the fact, and adhered ourselves to the principle that we are all really equal, then we might have lived on a ... you know, things might have ... I don't know, there could have been all sorts of things that might not have turned up as bad as they are ... or certain things can improve and stuff like that.

84.a) Dave: Well I think it is very relevant, Charlie, because, I mean, first and foremost then, I ... one of the things that's most rewarding for me, in any activity that I do, that everybody is equally involved in it, everybody feels that they are contributing, contributing to the final or the overall grandeur of what's going on, sort of thing, so ... even if somebody just has to stand in the back, and cannot sing a note of music, but jumps up and down and sings, 'Whooh, Whooh,' even if it's only that, that person will feel that I have, you know, I have given it my best shot in shouting, 'Hey, hey, hey,' like that, and I'm part of it and without me being there, this thing wouldn't sound as grand as it does.

86.a) Dave: I might have a lot of instructions for them, at rehearsals, and I might point out a lot of things and, like, a lot of suggestions might be made ... sometimes it might even turn out that somebody else would say to me in the band, 'Why the hell don't you know what to play, [Dave]? You composed the song, we know all our parts, why are you playing such a lot of crap here you know, you haven't taken the time ...

86.b) So we discuss all the stuff that we do, improvising little ... like, everything in the music ... We don't really improvise anything although we do, but we do talk about ... OK [musician]'s going to go out there, or [musician 2]'s going to start doing this, using that kind of sound and stuff ... why are we still sitting like this, and like the ... [musician 3] why don't we look at the piano, can you be more, sort of, like, percussive in that area, because I want the bass to try that figure and that doesn't ... right, OK, that kind of approach doesn't quite, we tear everything apart in the music. So there's nothing about, like, ... over-confidence just going out there and just playing the thing, we have to know it's a performance, it's important, you have to be ... confident and you have to be sure that what you are doing is absolutely correct, and it's precise, so that I mean ... if, once you have those principles sorted out, then you can beautify the music, then you can find the magic in the music, you know, the essence will then start just to blend, you have all the right ingredients, so the aroma that comes out of this mixture of things that you smell and feel and taste, that is splendid.

92.d) ... Charlie ... I mean, well ... this might fascinate you, but I never know what the result of any of my workshops are going to be, how it's going to turn ... I have no idea. I very seldom go with any preconceived ideas, I never ... I might go with, OK, there's so many people, and this and that and the other, and, like, so many play this and someone is going to play violin and someone tuba, and what am I going to do with them, what is [the slow]. So I don't know, but I know that I have to get everybody involved, you know, I must go home, leave those people with a smile and say, 'Oh, yeah, man, that was good fun, today, somehow, you know.'

99.a) Dave: OK. Well, I mean, I think I need to perhaps mention the time that I started looking, at the time when I felt that I now needed to learn more about the music, and things like that, when I came here, after having played for such a long time, and, er, ... also having come to the conclusion

that I actually knew very little about what I was doing, you know, particularly on the drumming.

99.b) And then I methodically set out to learn about, er, ... different forms of music that I, er, ... was enthusiastic about, particularly what is known as jazz, you know, and especially, I think, the most influential period of the time, from Charlie Parker onwards, you know ... I mean, coming out of the, er, ... the, er, like, the dance band and, like, the show band type of, er, ... you know, early Ellington and stuff like that. Whereby you felt that rhythm was particularly just a stated thing, whereby you sat down and you played very hard driving rhythm, like with a backbeat and stuff like that, and playing four in the bass drum and stuff like that.

99.c) So I wanted to analyse and learn about how to play different kinds of contemporary music. And of course, like, the swing jazz, and the ... what they call, avant-garde and modern jazz and that sort of thing you know, and bebop particularly ... those periods, like, to learn and understand all the roots and things about that, you know. So, I started listening to, like, from Ellington and all the great musicians that performed in that band, and through Ellington, the Ellington years and, er, ... Count Basie and also Coltrane and all the people that was involved with him, Miles Davis and Dizzy Gillespie and all that.

101.b) So that's what I ... I set out doing that. And then, I also ... found myself adhering my time and myself a lot of other sound ... sorts of music, so for instance, like, er, ... I started joining up with a team of people ... [British jazz musician], [British jazz musician], [British jazz musician], [British jazz musician], [British jazz musician], there's endless names of, like, people who are improvisers. And ... but I also learnt, perhaps because of them having, er, ... put my mind to wanting to learn about the basics, first of all, about my instrument, the drums and how it all worked, and how important it was that one should know as a musician, ... I mean you cannot go out, I mean I still believe ... not that I still believe, but I became aware of the fact that you cannot go out and pretend to play improvised music if you had no formal ... or if you didn't know the basics of music. And yet, there were, I did come across, like, ... a large number of people who said they played improvised music but when it came down to playing tunes and playing melodies and keeping time and stuff like that, and you know ... basic structures like blues structures and the changes on that, where it be 8, 12 or 16 bar blues or any form for that matter, or even, let's say, the simplest of ... of ... melodies with, like, an AABA form, like structure, sequence throughout that, they had ... they could not really play that comfortably, and I thought ... I soon learnt that ... one has to be absolutely ... really very, very highly skilled and experienced in order to attempt to improvise music. Because you had to know what the music was all about in order to go out and, and ... stretch it even further.

101.c) And ... so I soon discovered, well this is very interesting, and I did learn a lot in those years, I think I must have just, actually ... I left playing everything else because I have ... not that I left it but I sort of drifted off into another direction.

102. Charlie: What attracted you to it?

103.a) Dave: Well what attracted me to it was sound particularly ... sound, and different textures and, like, ... nuances in the music, something else that was ... you know this music has no time, it doesn't seem to have any particular, er, ... melodic or ... you know structured melodic form, or even, er, ... you know, it seemed to be formless and yet I could feel, I could sense a certain, er, ... a very finely developed skill ... especially when you listened to people that knew what they were doing, you know I mean I mentioned names such as Evan Parker, Kenny Wheeler, even, Harry Becket, Elton Dean, people such as that ... they played music which was quite of a different nature, like some of it had ... just a lot of energy ... quite beauteous energy ... on the other hand, like, sort of, a lot of chaotic energy in it, but there was something more than just, like, what they were doing. There was, yet again a word that I like to use, essence, something very ... special about it, and I wanted to know how it was to be able to accompany and play ... just along with other people that just made sounds and did

things, and like, er, ... you know, you create a certain kind of tension and release in the music whereby ... you know, you improvise music that's ... slow and melancholy and beauteous, and has some kind of loosely structured ... melodic concept to it - harmonic even.
And I wanted to learn, so I just went in and played with a whole bunch of people that only played that kind of music.

105.b) So now, it comes again, like, I have to listen more carefully so that I can apply my skills in a way whereby what I am doing is complementing this music instead of just carrying it along, right. So I had to ... I then gradually started changing my approach to ... to being less of a drummer, and more of an accompanist and part of the band ... It became like a ... learned how to ... because playing improvised music is all ears, and the most interesting structure that I found was, like, the trio from which ... from which number ... the trio because you have then three people and then three things going on. But in order to be supportive in that format, two people have to work very closely together in order to support the third one, and that would go on all the time in improvised music ... you can't just get three people playing all their ... you know ... off ... in a different direction, because then you're going to find just there's going to be just ... a chaotic sound, so you have to ... there is a principle involved here as well, a principle being that you are playing improvised music, but you're doing something that, at the end of the day, when it comes to ... gets to the listener's ear, it has to make some sort of musical sense.

115.a) Dave: Yeah, so, I mean, [the band that made D well-known] is a band that I started out, or like, I'm a founder member of, the group based in London or based in England, that I, perhaps, I'm the founder of this group. And I decided, when I got the idea about [the band that made D well-known], simply because of ... I became very proud of my, er, ... my heritage or lets say, my birthright, or, ... of being a South African. And, at the time when I grew up in South Africa, it was perhaps difficult for any black South African to have any pride in being a South African, because we were just persecuted all the time, there was no ... I mean there was no freedom of ... movement or speech or any kind of communal life was restricted ... everything about everyday life had restrictions on it, so all you wanted to do if you had the feel or the ability for it was to get out ... or you want to be, like, a European or you want to be, like, an American, you know, or to play American music, so this all had to do with ... my things, you know.
115.b) Although as I said, at the early stages when we started out, that, music was right there in the street, and it was something that you could pick up and so you could walk about and, quite without any inhibitions, you could, like, go jump up and down and sing things, and you could walk and clap in rhythm and sing things, and it was part of everything.
115.c) But then, again that was just, like, childish exuberance and, like, happiness of being a child, and, like, fortunately, I come from a very, er, ... average ... family ... in fact we were not that well off either, you know, never have been, our family's just been a regular kind of family, everybody had to work very hard. But me having been the last born in that family was perhaps more fortunate than those before me, because I could continue to go to school, and I, you know ... Everything was there. I had older brothers and sisters that could help take care of me, and they helped to support the family by going out to work and stuff, so things became relatively easier for the family to function.
115.d) And then again, we had a lot of, er, ... quite a close-knit family, that stood together a lot and was very ... my parents were great leaders in things. I mean, we all came from a background where, er, ... when it came to doing things, that both my parents were always leading us into those things, they never sort of ... pushed us, you know, you have to do this and do that ... they'd do things and then we'd just go along because that looks like a great thing to do, you know ... go to church and sing there, and, like, father would be community leader, teach us to do this and that, and, like, swimming and ... involved in sport and stuff.
115.e) So I was learning to do a lot of things, and we had a piano at home, which I never got a chance to sit at at any time because I was the youngest, and it was always two or three people stomping on the piano, and things. So

I could hear the music but I couldn't, when I got to it, I'd always get, like, 'No, man, just get off, you're just making a noise,' and then I was just on the floor, like, tapping away with the music. So I think, perhaps, it's quite odd, but I might have become a pianist, I don't know, but I never did, you know.

116. Charlie: Right. So this all came from [your band], and heritage, right?

117.a) Dave: Yeah! And then, of course, when I had then come to England and started hearing, like, er, ... there was the great Blue Notes that came from South Africa, which was the band led by Chris McGregor and that included Lewis Moholo, who is the only surviving member of that team that came across ... Johnny Diani and Monghesi Beso, Nick Moyake, perhaps people who you might have heard of or you might not even have heard of, but they came out of ... they had a whole, they had the South African approach to playing jazz, you see.
117.b) So now, when they landed in England, it became quite a different thing. There was a lot more spirit and, like, 'go for it' kind of approach to the music instead of just sitting there playing accurately and smartly and the band sounds great. I mean, there were incredible musicians at the time when they were here. There was, like, the late Tubby Hayes, Bill Seaman ... and, er, ... there were still some great people that are still around now, that became part and joined up and joined forces with McGregor, and his Blue Note approach to the music, you know, and the improvising skills that came along with that er, .. integrated with the South African formula of playing township music and all that. So the whole thing being ... it was a whole new sound, that came.
117.c) And when I first came to hear those guys, you know, I ... immediately my head changed, you know, I took a turn around in my life and thought, 'Yeah, man, I'm a South African too, you know, I'm a musician from South Africa, and I certainly can never go out and although I will continue to want to learn, because I mean, the standards were already set about the great American music, like the bebop and the Charlie Parker, and Dizzy and Miles and Trane and all that incredible Lester Young and all those people ... you know you can just go on and on about ... those noble, wonderful people ... sort of, you know, from Duke Ellington, who you can place at, like, the pinnacle somewhere at the top, and people before him and those after and under and, like, beyond and wherever, there's all that ...
117.d) ... but I then realised that, look, I cannot ... although I came away from South Africa in order to get away from ... that that I have experienced in South African life, but I cannot, it's not something that I can disregard, and ... disengage myself from, because if I did that, I might as well cut off my legs ... you know, these are my roots, and without your roots you cannot grow in any direction, you know, if your roots are not planted solidly into the earth of what gives you life and stuff like that, then, I mean it's, like, it's going to be a very difficult and perhaps a most uncertain pursuit through your life because there's nothing that you can ... you know, you can't say, like, I'm growing from somewhere, because I mean, ... you can't grow from nothing, it's like, er, ...
117.e) So, what I have to do is I have to put all these experiences together, and certainly I've not lost my ... as I've said, I think it only strengthens ... my understanding and, sort of, just, er, ... bonded it a bit more, my enthusiasm and love for, like, all kinds of music, especially music that's celebrated all over the world ... in all those areas. But it became a lot clearer to me, when I met Chris McGregor and Dudu, that it was very important that I should stay with ... my roots ... and I've continued to do so.
117.f) That was perhaps my basis for forming the group, [the band that made D famous]. Started out, I had [jazz musician], [jazz musician], myself, three South Africans, and I had [jazz musician] and, er, ... various other British musicians, among them [jazz musician], [jazz musician] came in, [jazz musician], over the years, and the band has been going, up to now, there's still a [band that made D famous] in some form. There's always been South African musicians in and out of the band, several incredible British musicians in and out, [jazz musician]'s been in there, [jazz musician] who is now [jazz musician]'s pianist and accompanist, he came through [band that made D famous], grew with it, helped to develop the sound, you know, [jazz musician], [jazz musician]... er, the list just goes on,

like, there's still South Africans in the band, like, [South African jazz musician], [South African jazz musician], [South African jazz musician], everybody that I've worked with over the years, have had the chance to be part of the band and help develop my idea of the stuff.

117.g) And it started very basically, that's where I started learning to compose things. And my form of composition simply and still remains to be my voice. I compose everything with my voice. I will go out and get an idea, and I will sing it into a tape-recorder such as that, and I will ... next step, I will go ... I will get this melody and then I will formulate a bass figure that is, er, ... very rhythmic, particularly ... and then also when I get that ... now things might change in this ... form of this composition, you know, it might change as I go along, but it still would have, like, I might end up getting a melody at the piano, and then I'd find, well that sounds great but I have to change some of the notes in the bass now, or I might have to change that figure. So this is how all my things develop. And I mean, it develop into a way whereby I end up teaching vocals in choirs and whole bands and orchestras to do this and I still do it with my voice. Still I give you something to play, and that's what you play and develop it from there.

117.h) So [the band that made D famous] has been a ... a real pet project ... a really deep heartfelt thing with me all these years, that, among all the other activities that I have been involved worldwide far and wide, whether to [be assigned to different people?] and to teach, you know, various things in workshops and percussion and drumming and singing and improvising skills, and developing small and big bands, and developing people's ears and essential rhythm, and harmony, melody, all that ... [the band that made D famous] has played a large part in that, because I could formulate and start all my ideas from there, develop it and see how it sounds in the end, record it and put it out, you know it's a landmark, you've achieved that, so you've make a set of music that you go off and perform in concert and then you record it ... it's now strong, and you record it and you put it out, and that's it and you go on to the next project. So [the band that made D famous] has remained, and I hope will continue for as long as I have the strength and ability to go on with what I love doing so much, and will continue to develop and just become a ... you know a continuing vehicle for my ideas.

118. Charlie: Can you ... is there anything distinctive about your ... those ideas...

119. Dave: Certainly ...

120. Charlie: ... that you could put your finger on?

121. Dave: Well, I mean, the moment you hear anything played by [the band that made D famous], you will know that it is ... there is some South Africanness in it.

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126. Charlie: We're kind of coming onto ... there's a specific question which this relates to, which is to do with the people you play with at the moment, sort of coming onto now. Who you're playing with, why with those people. And are there particular musicians you admire in what you do, maybe stretch back a bit ... you've already kind of answered the question but what ... what do you look for in musicians who you play with?

127.a) Dave: What do I look for? Er, ... Well I suppose the first thing that I look for in musicians is, er, ... to have at least ... not a similar approach but to be ... sympathetic to ... the kind of music that we are going to play, to have perhaps not only a, er, ... like, an academic approach but also an approach that could deal with, like, knowing perhaps a bit more about the background of the music and where it came from. Particularly past experiences with [my own band], I would go on to explain that ... OK you play a piece of music about ... you know, let's say about ... sad, kind of, or perhaps just a lament of some sort, about, er, ... South African situation, like it's people, and, you know, the difficulty of like ... and I mean by looking at those pictures particularly, I like to bring people close to the idea of, like, why it is the music has to do with ... you know, for instance, you

find, like, there's, ... it's like, right in the middle of that, there's a couple of guys sitting down and one's got an accordion and the other one's got a flute. They're just sitting there and I mean it does seem to me that they have very little else but they can still go out there and do some music.

127.b) You know, and it's like, er, ... the thing is to reach a little bit deeper so that, er, ... I'd like to make it clear, I've always tried to make it clear, not in a political sense but in a musical way, that ... what South Africa and its people were all about and the sounds that came from them. So, people that I work with a lot are people that I know perhaps, er, better than just calling them as ... let me call ... I mean, I would never call [famous black UK sax player] to play in my band, although I love his playing ... I would go and play in his band, but I don't need [him] and his kind of sound in my band, simply because he's not sympathetic, or I don't think that his approach has anything to do with what ... kind of music that I play, sort of thing.

127.c) And that is not with any, without ... I mean I'm not saying that out of disrespect, or losing any of my ... you know, as I say ... for music such as that, but [another musician], for instance, would be a person because he's melodic and, like, he's ... there's something about him as a person that I can identify with ... we can sit at the same ... we can share things. I like to be able to share my ... any kind of feeling that I have. I'd like to get close ... I mean, it's not that I want to get into anyone's head particularly, or I don't want anybody to have any kind of special feeling for, er, ... me and what I do, but I'd like to at least know that I'm very comfortable with some-one ... comfort and an understanding that what we're going to do has not only got to do with, er, ... like, going up there and blowing your ass off and playing all the licks and chops that you know and stuff like that, I can't use musicians like that in my music. I mean I can easily ...

128. Charlie: But what would they do instead, then?

129. Dave: Well ... first they would do ...

130. Charlie: I mean, playing-wise, what would they do differently?

131.a) Dave: Well, what they would do, they'd first of all ...we'd take a piece, let's say we'd take a composition, and OK, we have ... we work out this ... this is the structure we have ... a melody and this is ... as I said, I started from forming a melody and a bassline and stuff, and then going to the piano next and first of all. Then I first have to find ... I have to work out my harmonies and know that I, absolutely ... my pianist, whoever's going to be the keyboard player in my music knows exactly what it is that I want ... It changes the quality of what I ask for ... sometimes people play ... can play chords and I don't even know what they are, and I say, 'Well, that sounds great but it's not what I'm hearing.' I'd like to [be some] ... and I'd even go to the piano, and put my fingers, rather say ... 'Play that, let me add this note here and can you not play that. Oh, yeah, now we've got that,' so, it has to do with getting deep into ... and having people to trust what I'm trying to ... I also feel I have to trust somebody implicitly, because my methods are very unorthodox, they are not ... I mean I cannot sometimes exactly write down exactly what I want, but I do know what it is that I hear ... I know what I hear, and what I hear, I feel, from the experience that I've had from my ears, and ... and, like, having been with some musicians that have, er, ... that are perhaps very highly skilled in the same type of music or the music where I come from, so I know how it should sound like, so if I can share that, and somebody can embellish that for me, then I find ... great. Now I can work with these musicians. So I have a selected team of musicians I will always call upon.

131.b) I will never rehearse, for instance ... there were times when, like ... if there's no time, I mean, the musicians that I will call now, Charlie, are ... I can't find them! [musician 1] will be in South America, [musician 2] is doing the Buddy Holly show, [musician 3] is on tour with us three, [4] is in Japan recording with I don't know who, [5] is on the road with Clarke Tracy's Quartet or something, so ... where am I gonna find these people? I got a concert coming up. So I have the music, it's all worked out, I can call those people together in a day, and before the concert I can go out there, and rip out three ideas, and say, 'Right, great, I have three ideas, we just work that out, and we're going to play a concert based on those three ideas,' so it

has to do with trust, it has to do with knowing who knows my sound and who knows my approach to the music ...

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148. Charlie: So how do you teach them to take decisions about the notes that they play?

149. Dave: For themselves, you mean?

150. Charlie: For themselves. Are there guidelines, as to ...?

151.a) Dave: Well, the guidelines being simply that now you know the piece of music, you know how I hear the music, you know exactly how ... er, you know ... yes, you understand how the music is struct[ured], you know the melody, and you know what harmonies there are, so I will give you all those notes, I will give you everything, and if you, overall if you can ... if you can, er, grasp the overall idea of it, the whole thing, then you are now open to give your own interpretation of that.
151.b) So ... at a certain stage of this structured piece, I would expect the structure to be played as I have advised ... doesn't mean that that is the final structure, because as I have said, even inside that, when certainly, if I find, OK I have a melody, all of a sudden, I say... well let's ... we have a tenor melody, and then I can have, er, ... we have a tromb ... melody switches to tenor, trumpet and, er, ... two tenors, trumpet and, er, ... either bass clarinet or a soprano or whatever ... but then I find I can play my same [own band] music ... the same piece with a big ensemble, and I find yet again I have to change harmonic patterns, I have to because ... what's also nice is, if I have three horn players, wouldn't it be nice if they could sound like five, how do you do that? There is a way of doing that, it's like you know, you ... somehow you stretch your harmonies to a certain, ... you know to a certain point whereby you find that they actually sound like more than that kind of people playing. Or you have to ... if you add certain musicians, certainly you're going to have to change some of the harmonies and stuff like that.
151.c) So it's all things that I do by perhaps, my initial idea, and I have it and there it is, and OK, fine, from there, now look, certainly there are certain instrumentalists that have more skills in that field than I have, so I leave it up to you. I can still point out ... somebody says, 'Well, let's try this', and I say, 'Let me hear that, OK play that again, OK let's play it slowly ... OK now let's not here, let's just hear the bass along with that ... OK no drums, just the bass ... and let me hear, aha, OK ... OK, Harry, do you think ...?, you know, I find that, like, the soprano at the top doesn't sound quite right, so can you play that ...' it would be like, 'That was an octave down, the trumpet went there, well let's place a trombone, like, sort of you know...'
151.d) So what I've found, like, also very interesting is that, how I place ... I have very unorthodox ways of placing things, not even close harmony, I would place the trombone in the middle of, like, a harmony, and a bass clarinet at the bottom and, like, another trombone right at the top, sort of thing, you know, for that ... and, like, the sound that comes out ... But these are things that as I say ... I don't know that myself, it's all just ears, my ears are telling me that that sounds better than that, this sounds better than that. And ... those are things that I saw Chris McGregor and Abdullah Ibrahim do, they do these things ... wow, this band is only five, there are like six people playing, like there's, like, four, er, maybe three woodwinds and like and three brass instruments but it does sound like a whole bunch of more people than that, so how do they do that?
151.e) And then of course I get guys ... because, as I say, the guys that I work with, they trust me and I trust them, and they help me to make this music sound better, so it's not ... like, I mean, I could call a guy, and I'd give him some harmony and like he'd think to himself, 'Well it doesn't really work but I'll play it anyway, because that's what he wants, you know.' There are certain people that I know ... that's why I say, I don't need to call people like that, because ... a lot of people perform because of themselves, they perform because they are who they are and they want to perform it that way, and they don't often fit into structured things where ...whereby they could make ... beautify ... they will always come out and

like, overwhelm that by a certain aspect of their character, and things like that, you know.
151.f) So, in that way, as I say, where as I say this, Charlie, it's not ... I must express quite clearly that I never, ... I try not to have any disrespect for people in whatever they do in their music because that in itself will slow me down, I don't have time for that, but you just learn that there are certain kinds of people that you don't call for what you want to do.

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179. Charlie. Yeah. You spoke earlier about how jazz was ... you felt jazz was an unhelpful term. I don't know if that connects at all with this?

180.a) Dave: Yeah, well, I think that would certainly connect there, because as I ... yeah, I could quite safely say that I think that I use my experiences from what I have been doing and that has been mostly involved in the type of music that's ... I guess will be accepted and termed as jazz. So I use my experiences ...[banging noises] what was that, somebody banging some furniture? Yeah, Charlie, I would say that I do use my, er, ... skills as a jazz musician in order to teach or to try and teach people, but I'd like to ... always try to make it so that it does not only ... but ... because a lot of people that do come to workshops are not particularly enthusiastic about this jazz music. I mean, a lot of younger musicians, they want to play like, er, fusion and modern, sort of ... you know, like fusion and what they ... I don't know all the terms that they have for the music ... cross-over and ... world music, and some people are just enthusiastic about Latin American music, or, like, they just want to play salsa, and others want to, [Jamaican accent] " I'm a reggae musician, you know, me want to play reggae and ting, you know."
180.b) So you have to somehow try to find a middle ground whereby you can say, "Well, look, whatever it is that we have to offer here has a lot to do with all the music that you do, as well," so I don't know if that makes ... if that's a clear answer, but I mean ... I feel that that is so, yeah.

192.d) So this is my approach, it is ... my approach has to do with establishing first of all the pulse, the movement adhered to the pulse and then everything else that complements that pulse rhythmically. So I mean, that is one approach that I would take. I mean, that is if I have to teach a whole bunch of people that only play instruments and don't want to learn about rhythm. With drummers, it would have a different approach certainly, because you would find that some of them would already be playing stuff.

202.b) So from there, I would then add, as I say, the various kinds of, er, ... you know, rhythms about it. And then, I mean, once that settles down, people can all feel the pulse and then we can go down, whether they want to learn about, like, er, ... Latin American clave rhythms, and all the things that's added to that, and how the congas fit with the bells and stuff, I mean that's quite regular standard teaching, a lot of people do that now. But, er, ... the other things about, sort of, ... rhythms where they complement each other, where they become, er, ... which is a thing that I use quite a lot, which I think is perhaps the core of my teaching, which has to do with melody being rhythm [his emphasis] ... like, using a melody as a rhythm and then adding other things to the melod ... to that ... other melodies to that other melody, but it's also rhythmic, and which is like, what you say, complementary rhythm, it's something that complements what's going on.

226.c) If you are going to play totally improvised music, music that has no, erm, ... formal structure, whereby there is not a sequence of chords that go from this way to the other, then what you are going to have to do, you are going to have to listen perhaps a lot more to what's going on around you and then be as complementary as you possibly can to those sounds in order

to make the improvisation sound like music. Otherwise it's just going to be a ... what do they call it ... a cacophony of unrelated sounds and stuff, and that perhaps, er, ... at the best of times is not the most pleasant thing to listen to.

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233. Charlie: Right ... What about assessing good and bad in improvisation. What do you look for in yourself as an improviser, let's say. What are the things that you want ... I mean I'm assuming you're ...

234. Dave: Well, OK. In improvisation is to be ... I think perhaps the most important thing in improvising is to know that you are blending with whatever else is going on around you in playing ... or if you are accompanied by other instruments, that you are either ... if you are leading them in an improvisational passage, that you feel that you are being supported rhythmically and, er, structurally by the other instruments ... or perhaps if you are part of a rhythm section that is supporting ... well, I've just said it, you know ... you are supporting the soloist out there who is improvising, so you have to make him sound good so ... that is, you can't just play any old thing or blow any ... or you can't just, like ... take up, you know, your saxophone and just ... blow into, you know, the wild beyond and hope that some-one is going to catch up with you, because, I mean that is ... my own personal view about improvisation isn't that ... you have to have it so that as ... you are as close to the other instrumentation as you possibly can be because I mean, I think that is what ... beautifies the improvisation. Is that OK?

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248. Dave: Ooh! ... well I mean, there's not ... for instance now, I ... there's something that ... this where I ... this is one of the reasons where I come from a different approach again, like, I don't like to think of rights and wrongs in the music somehow ...

249. Charlie: Right ...

250.a) Dave: ... I don't like to think of it as, for instance ... it is more important that you play the piece of music and not use, er, ... licks and things, or ... like, chops ... chops and licks, I mean this is a very important thing, I want to ... you know, I want to talk about this a little bit. Like, you see, this guy, he's "got a lot of licks but he's got no chops," so what does that mean? ... on the other hand, so, like, chops and, like, being and licks ... what is it? He's got all the licks but he doesn't know how to play it, so, chops, being it's, like, knowing how to play, like, these are all Americanised term ... inology, modern, chops, "he's got great chops, man," and stuff, and ... it's like, how do you, how are you going to go out and play something ... for instance, if you only play a whole bunch of licks, you are going to ... I mean, I know that actually does that, they go out and they ... it sounds terrible because, like, the music is cluttered and it does not have any sympathy with the melody that's being played, kind of thing, because, er, ... there's just too much going on, you know ...

Interviewee E - Eric

17. Charlie: Mm. Just hold it there. I just want to go back a bit, and just ... fill in some details. So you ... just tell me about home in particular ... home environment.

18.a) Eric: Home environment. Well, very ... very supportive, you see, because e- ... although we lived in a two bedroomed council house, the piano had the focal point ... was the focal point of the living-room, not the telly. Or ... you know, the two would vie with each other. My younger brother who is a wonderful jazz pianist, [name], ... and I ... we would just play the piano all the time. And it was relaxation, it was work, you know, it was everything. My dad played the piano, my mum played the piano. Folk came round to the house a lot more often than people [visit] each other now, it was very common, folk would come in and say, " Hello," you know, "Oh, I'll ha' a cup of tea." "Right, [Eric], play a few tunes." I played a couple of tunes, it was always good for half a crown. So again, I became ... for me, I became completely at home playing, entertaining anybody ... it's just no big deal, because I grew up that this was the norm. And for my parents ... it was[inaudible] to hear their kid play a bit, you know ... you were expected to do it, no fuss was made about it.
18.b) My dad found it very strange when I would come home as a music student with people who really could play very, very well, they couldn't play without the music. He would say, "What's the matter with them? Why can't they ... why don't they sit down and play? What do they have their music for?" I use to wonder about that too.
18.c) The, er, ... so, you know, very supportive family, but just all the time it was this communication thing that I realise was probably the most important.

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41. Eric: I find that the amount of people that just want to be miserable in D minor ... er, you know, and play nothing but modal music, or have no conception of how to play a tune ...

42. Charlie: Right ...

43. Eric: ... and want to really just ... what they're trying to do, because ... I call them almost the Julian Joseph lookalikes ... because they are ... and this is not a disparaging remark about Julian Joseph who I rate very highly ... but what I mean is, I've found students who will listen avidly to his music, will copy his left-hand voicings, and can reproduce them on a modal tune, but often these people could not ... 'Have you met Miss Jones,' you know ... you know, they just can't play it, because it's different ... [laughs] ... they just get lost ... there's no ... there's no ... the mu ... the left hand just doesn't hang together. When you try and show them ... right, OK, you've got to go back round to simple Bud Powell voicings, to learn to do this, they don't seem interested, they want to play like Julian Joseph. OK! But Julian Joseph could play Bud Powell voicings if he wants to. He's got a background. And I think it's ... too often young kids just miss out on this ... [you've] gotta learn to walk first, right, right ...

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44. Charlie: Right, right. We'll probably come back to all that. Erm, ... OK, are there any other influences we need to talk about. I mean, you've mentioned Oscar Peterson, you've mentioned ... or people who were important in your ... I mean, who you interact ... I mean, not necessarily teachers but ... friends or ... anything ...

45. Eric: Er, in Glasgow, as a music student, I got friendly with [friend], who, er, ... later went on to become music controller for [a national TV station]. He was an art teacher in Glasgow who had his own jazz band and it was from him that I first heard the tune 'Footprints', and, er, ... the tunes from 'Miles Smiles' ... he had a very modern-sounding group in Glasgow in the late 60s. I got friendly with him, and he invited me along to

his house one night, and let me hear 'Maiden Voyage', and again ... wow, that really knocked me out. Another turning point ... and when he showed me how to play the chords to, er, ... I think it was 'Milestones', and I realised there was only two changes there, you know again, that was a big change and discovery [phone rings] ... it's OK, [X] gets it downstairs ... big change and discovery. So he had a ... again that was just one ... one thing that happened. He also said to me ... as he heard the trio, he said, er, 'Why do you let the drummer and bass-player lead you?'...

46. Charlie: Mm.

47. Eric: And, er, ... I've never forgotten it ... so ... every time I play with a bass-player and drummer, I try to ... try and work them into the ground.

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51. Eric: But I have to say that the [Conservatoire] ... I mean, I think people did their best to dissuade me from jazz ...

52. Charlie: Really ...

53. Eric: Apart from one teacher, called [teacher's name], who wrote a very elaborate book on Palestrina, which is still used as ... er, ... his book is still a byword in the profession ... and he said to me, he said ... he heard me play and he said ... you know, you really should go and study Ravel. And he showed me something about Ravel's music, about voicings, you know ... help! [laughs] ... and that ... that was useful, but more often than not, the harmony teachers that I had just said, you know, 'You've got consecutive fifths there'... or ... I said, 'Yeah, but, I don't want to ... don't want to sound like Bach. I want to ... sound like Bill Evans...', you know, and it was, 'Bill who?'

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122. Charlie: Are there other people who you particularly admire as players?

123. Eric: Er, ... yeah, not just piano players, although piano players are ... most of my record and CD collection I think would be of piano players. I'm very fond of big-band ... Ellington, he's just one of the great figures in jazz ... well, Ellington from earlier recordings in the twenties up to some of the last things that he did in the Seventies. I've studied his music, and I just find it as fascinating as Mozart or Bach.

124. Charlie: What ... what do you like about it? What do you see in it?

125. Eric: What do I like about it? What I like about it is that I don't understand it. I hear his sounds, and I think, 'How did he do that?' I just ... am gobsmacked by it ... you know, er, ... some of his tunes, where the harmonies change but the tune ... the notes of the tune remain the same, like 'Sunset and the Mockingbird'... aah, it's just fantastic, it's like Schubert, it has that purity about it. But how he could put together these voices of the band to make the sound that he did, to me is just the sign of a genius ... you know, I just get bored listening to Stan Kenton or, you know, a lot of the bands of that ilk, but, you know, Ellington, Basie, and Thad Jones, Mel Lewis are just wonderful ... a big influence on me.

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130. Charlie: ... what are things, bad things that other people do that really ... you wouldn't want to play in a band with them ... or, you, you would ... you know, your ultimate nightmare.

131. Eric: Oh, yeah, sure, the ultimate nightmare rhythm section ... rhythm section that just don't function together, or, er, ... working with people who've got huge egos, who are only interested in ... you know, themselves, they're not interested in sharing or anything like that. You know, why bother ... it's not a competition ... at times it's a joust, you know ... a friendly joust, but you're not there ... out there to try and ...you know,

demolish somebody, you know, ... you're there to play together and play musically, that's why you practise your [thing?], so you can accomplish that ,.. you know you're not trying to blind people with science, ... it's ... you know, only an idiot would do that. So ... I'm never impressed by technique on it's own ... I'd love to play Tiger Rag by Art Tatum, though ... [laughs] but, I can't think of any piano player who wouldn't ...

132. Charlie: ... yeah ...

133. Eric: ... that's one of my ultimate all-time great jazz recordings, how could I play like that? [pause]

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182. Charlie: This is a hard question, because I've already spoken to you about this, so we've got to ... kind of, imagine that we haven't really ...

183. Eric: Yeah, sure ...

184. Charlie: Er, ... just for the purpose of tape, otherwise I won't have anything to talk about. But, erm, ... this is a big question which you'll probably ... kind of, well, take it however you want. Would you say that you use jazz to teach general musical skills ... skills applicable in areas other than jazz?

185. Eric: Yes, I would. I would, because with jazz I'm trying to teach, er, ... creativity, I'm trying to teach self-discovery, ... I use jazz as a means into that, but ... I mean, I find that I can always find that any jazz talk I give, within two or three minutes into it, I've gone off and said, 'Right, OK, but Beethoven did this,' you know, or, 'This is how Bach would have done that.'

186. Charlie: Yeah ...

187. Eric: Trying [to get] them to see that, OK, this is jazz, is just one way of approaching the problem of making music, ... er, I cannot help but use everything I've got ... I'll use Scottish Country dancing, ... anything ... anything that I can see [at the time?], that's all. [inaudible] works are exactly the same.

188. Charlie: OK. I'd just like to try and identify what the skills ... what you see the skills as being, the general musical skills, obviously ... the things you are trying to do, or trying to give people ...

189. Eric: Yeah, OK ...

190. Charlie: ... the things they're gonna get, maybe is a better way of looking at it.

191. Eric: OK. I'm trying to get them to think about music essentially ... firstly, in terms of rhythm. So whatever ... if they come into me, and they're gonna play a little piece by Bach, I want it to go: da-da-dat-daa da-da-tak-at daa[crisp, 3/4] instead of: der-der-dert-der der-der ... You know, I want it to move, groove, I want it to groove ... whatever, it's, ... er, and I want them to think of it as phrasing, to play musically. And I also want them to understand how the music fits together, because I know they'll play it better, they'll understand it. Otherwise all they're doing is, like, reciting a poem, the words of which you do not understand, which, you know ... you know, the fall, you know ... so you've gotta understand the structure ... that's my [interview?]

192. Charlie: How does that relate to creativity and self-discovery?

193. Eric: Well, creativity ... you're trying to say to somebody, 'Well, OK, when we're dealing with Duke Ellington, we're dealing with, you know, a few G's and a C, and making C Jam Blues ... er, just as Beethoven did with a few Gs and an Eb in the opening of his 5th Symphony' ... just something like that, er, ... see it just as a point of

development, right ... you've gotta have the idea first. It's a cell, and all the other things come from it.

194. Charlie: [pause] Right ...

195. Eric: I'm not going for long answers to these questions [laughs].

196. Charlie: No, that's fine, you don't have to. But I mean, it's ... I suppose I would want to press you a bit on the creativity thing because it's ... erm, it's a very over-used word, and I think lots of ... and people mean different things by it in different contexts. I mean ... you know, or self-discovery, those kinds of words, I mean ... just to ... I think it's relevant that ... that the, ... you know, for example, the Bill Dobbins book I was reading this morning, I was very aware of the same kind of homilies at the beginning of each section about ... as I've tried to write in the Board book about er, ... you know, it's all about taking decisions for yourself, it's all about creativity, and ... how you actually ... how do you deliver that? I mean, how do you actually ... it's all very well saying that but how ...

197. Eric: OK, my answer to your question is this, that if you can't get anybody to play with any enthusiasm, then you're ... forget it, it's just not going to happen. So, you know, a little kid in my class that can just about play the simplest tune, you know, is in some ways ... but if he can get it to flow, if he can get it together, right ... has got a chance of progressing on it and if he likes doing it as well ... er, but, in fact, the ones that I cannot get to play with any sort of enthusiasm or flow, they're never going to do it. There are a few ... there are a few ... so I [know] what to do with the big band, you know, trying to get this flow thing going ... so that, like ...you know, the beat is there, er, ... I try to do it if I'm taking the school orchestra or you know ... working in ... working in church. I try to play the heads in such a way that, you know ... it's going to go: Dum Dum Do Dum Do Doo Do etc.. [tune of 'We plough the fields and Scatter', rhythmic, with energy, accenting beats 1 and 3] ... I try and do it with that, you know ... it's, with groove ...

198. Charlie: Right, and the flow thing and the rhythm thing are connected ...

199. Eric: Oh, absolutely, you've just ... you've gotta have a sense of time. It just all comes to back to me playing in time, you know, with good time ... before anything else. You know, before pitch, time ... that's it ... get that right ... Er, ... So ... teach creativity ... you've got to teach people to just be able to see the flow in a piece of music. It sounds very glib but ... you know, I could use the sort of words you described that Bill Dobbins used, you know, 'Takes decision for yourself,' you know ... and all that philosophical stuff. Well I don't work with philosophical kids ... so to me it's ... OK, this is how it goes ... let's get this groove, and try and get it ...

200. Charlie: OK. But you then ... I mean, what you've actually said is quite a lot about ... about ... about how you want it to sound. Which is slightly different from ... presumably, a fairly student-centred ...

201. Eric: ... yeah ...

202. Charlie: ... coming forward with stuff ... I'd say ...

203. Eric: OK, well. Right, as a teacher, you have to realise that everybody's different. In a class of twenty, it's very hard But nevertheless, you're still trying to get <u>them</u> as people themselves just to get it into themselves that, "I can actually play this," or, "I can enjoy myself doing this," and, er, ... for instance, I've got some ... one child with learning difficulties, that you saw this morning ... but I did ... they were doing keyboards ... I had to get him to ... to get him to play with a drum rhythm that went, 'Dum, dum-dum Dum Dum, Dum dum-dum Dum Dum,'[two bars of crotchet two quavers, crotchet, crotchet, 75 bpm]. I had to slow that down to, '[sings it again]Daa, um er, you move your right hand-right-foot-

together ... now your right hand and left hand ... right foot and right hand ... and we did it like this [very slow] and we did it at that speed ... with this child we spent about fifteen minutes on it. But ... it was there, and the kid could actually go:

Dum dum-dum Dum Dum

... could do that. And I thought, Wow!, he's got it. I actually got more fun out of that, I think, than anything else around that time, because it just ... I could see the kid, and it had worked. You know, I was thinking, wow, you know, I've got somewhere ... OK, it's still a very poor level, but in comparison to that kid, it's something ... the kid went out with a big smile, 'Alright, sir?!' or as the kid said, 'Boy, the time went quick today, sir.' Oh yeah? What more do you want? [laughs] Time went quick today, sir!

204. Charlie: So then ... so then, the ... the ... er, ... how ... I mean, I'm sorry to ... I'm not quite clear how you make a bridge between that ... I accept everything you said, I think great ... and ... I mean how do you ... describe what you mean by creativity, then.

205. Eric: Creativity.

206. Charlie: Mm ...

207. Eric: Er ... something to do with making musical decisions on their own ...

208. Charlie: Right. So how do you get to that?

209. Eric: OK, well ... you have to ... before you can get to that, you have to have a certain amount of information. I mean, at a stupid level ... you're not going to take somebody in off the street and say, "Right, OK, there's a saxophone, go and be creative.' Well, first of all, you have to learn how to blow it, you have to learn how to finger it, you have to learn scales so that you can negotiate a few tunes. But as you're negotiate a few tunes, you should be thinking, well, if Ba-Ba Black Sheep goes dum dum dum dum, dum dum dum [sings first 2 bars BBBS], I'd [often] say to the kids, 'Turn it upside-down, see what happens,' or, 'Miss out a few notes, try and see what happens,' and teach that right at the beginning as you're going along with it, and not when ... not until you're Grade 4 or Grade 5, too late, you know! You've learned a [???], which you can't get out of. And the [jazz?] guys are the ones that are f- ... quite honestly, fooling around with it all the time. OK? Is that nearer an answer yet?

210. Charlie: Yes, nearly ... nearly ... But let's go on a stage further. How do you teach fooling around? Erm ...

211. Eric: Yeah, well, fooling around ... Some people ... right, and now I think I've got enough experience to be ... some people feel uncomfortable fooling around. And my wife, [wife's name], who is a very accomplished musician ... but, er, she will say to you, a non-creative musician. Quite happily, non-creative. And quite happily says to me, 'You don't understand, there are people who get a great satisfaction out of playing their parts, and not put anything else in. I found it difficult to understand, that, because I ... always wanted to put something else in, and she says, "But, I'm happy, not doing that." Er, "Well, why ... [?] mechanical, all that reproducing [?]" but she'll go and say that, "I know it's mechanical, but I'm not like that. You know, I'm just ..." OK. So, some of us have got a more creative bent than others. But [my wife] never gets lost trying to drive through [our home town], and always knows the quickest way from A to B, as I don't. But we respect us ... each other.

212. Charlie: Right. So then ... so ... but ... just to pursue this in a musical context ... so there you are ... can you give us an example of a way in which you might teach someone ... to fool around ...

213. Eric: Yeah ...

214. Charlie: I use that as a word for creative.

215. Eric: Yeah, ... give them, er, ... something like ... I found at school, er, ... it was interesting that when you were in today, just a new idea ... right ... er, teaching, instead of getting the kids to play a D minor single finger chord thing and then play D Dorian, I thought, 'I know, I'll show them how to make a claw,' so we played, for tape, D, G, C; E, A, D; F, B, E; you know, all in fourths, just 'klunk', but that there, I'd said, as bassline, you've got to go 'klunk' with your left hand and ' doo-da doo-da' with your right hand[swing quavers] ... klunk, doo-da doo-da, and move your left hand, you can move it wherever you like but just don't lose the claw. And these kids began to sound like McCoy Tyner on a bad night, you know ... and this is it, what I wanted. And then, I could see from their faces, they twigged, and because we did [??] do a rhythm section at that time, playing a groove, that was another ... another thing else. Now, that was fooling around, but it was teacher directed in the sense that I'm saying, specifically, 'Take this,' 'Do that,' 'See what happens.' They do it - amazing. What's fascinating, though, is that these things never stop, you'll always get something else to try.

216. Charlie: OK. That's ... that's ... I think that's ... that's got somewhere towards it ... well it's gonna come around again in a minute anyway. Erm ... let's talk about jazz as an idiom then. As opposed to either these general musical skills things, or whatever. And say, well ... what are the main things you're trying ... what do you think it is that you're trying to teach here? I mean ... how do you ... can you name it, can you talk about what it is.

217. Eric: Oh, yeah, it's the groove definitely, that's the beginning for me. You can elaborate upon that, er, ... everybody that wants to play jazz has obviously heard it and wants to ... you know ... you don't say, 'I want to do Russian, I've never heard it,' you know. You've got to have something that makes you want to do it. OK, so the hard thing is the rhythm ... the only thing that's different for jazz, from any other kind of music is it's rhythm, just the pulse ... the freedom ... so that's what you try and teach, that's what I try and talk about, get them involved in it through clapping and stamping, you know, jumping up and sitting down on the beat, you know, just trying to feel a groove ... learning to clap a Charlie Parker solo, or learning to clap a [minimal?] passage, or whatever ... it just comes back to as basic a thing as rhythm.

218. Charlie: Right. Is there other stuff that you'd say was ... what other stuff is there?

219. Eric: I teach the two basic structures of the 'blues' and 'I got Rhythm', ... I try and do these early on in jazz workshops ... I mean, learn these by singing the basslines, and, er, ... singing the Flintstones, followed by learning a line like Anthropology, and seeing it's the same thing, [apart I got rhythm ???]

220. Charlie: Right, OK, so there's particular ... what is it, particular chord sequences or particular tunes? There's a repertoire there of ...

221. Eric: There is a repertoire of changes ... the II-V-I, and this is where I dip into Vivaldi and Bach or whatever, and show how they use these, can improvise over it, you know, get a line going contrapuntally ... and you do it in jazz, you do it blues, in anything else that's got turnarounds ... which is every jazz tune that we know [laughs] ...

222. Charlie: Alright, so rhythmic freedom, chord sequences, repertoire of tunes ...

223. Eric: Yeah and effects ...

224. Charlie: Right ...

225. Eric: ... I'll produce ... you know, if they're a keyboard player, I'll show them how to do ... Jelly Rolls, you know ... show them how to do

tremolos, crush notes ... the fun things ... boogie-woogie [lines?], the things that make you go ...

226. Charlie: Mm, mm, so there's a vocabulary thing ... that we've covered.

227. Eric: Yeah ...

228. Charlie: Is there ... things other than that ...?

229. Eric: The history of it ... I make them aware of where it all comes from. I study ... I give a demonstration called, you know, of jazz through the ages, where I demonstrate ... everything from Jimmy Yancey through to Keith Jarrett, you know ... and do a little take off of all these styles, just, you know, essential parts of, ... more cliched parts of these pianists' playing, because we all have our own licks ... you know ... we all have ... [laughs].

230. Charlie: Maybe ... maybe we could talk a bit about higher ... the higher level things about jazz. Maybe assume you're teaching at ... you know, at a [Conservatoire] level or something like that, because it's a kind of a different thing. Is it the same? Is it more ... Does it change? How does it grow?

231. Eric: Yeah, OK, well there's a higher intellectual level. You're going to end up, at some point, talking about chord-scale relationships, you know, ... intervallic structures, different approach of improvising ... you know, go for perhaps ... taking cells and improvising over them rather than just running up and down changes. But I still think that too many advanced, so-called, players at [Conservatoire], can't play basic changes. That's point number one. For those that can, you're seeking to get motivic development in their playing, all the same thing as you read about in Bill Dobbins as he gets on to Volumes Three and Four, you know, any chapter, but you're still thinking, for me, rhythmic development at the back of everything.

232. Charlie: OK, so that ...

233. Eric: Thinking in phrases, different phrase structures.

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259. Eric: When I sit down at the piano, I try and feel ... comfortable ... I'm sitting, for me ... without sound[ing] ... well this sounds like a lot of romantic old hogwash, I'm sitting down with an old friend that I've known for years, and we're going to have a little chin-wag, you know ... it sounds terribly corny but that's how I feel about it, you know ... it's a ... this is one of my best friends, ... who I can be completely open with, but I have got to treat with respect, or [if] I don't treat with respect, I'll fall flat on my ass, that's it ...

260. Charlie: So then what? You ... you think of an idea, or ...?

261. Eric: Yeah, well I sometimes just sit and doodle, you know ... and doodle for hours, just trying out ideas ... I don't know, it's just, er, ... I think quite honestly ... I'm not trying to buck it, but this is a question that I don't want to find the answer to ... because I'm quite happy not knowing ... and I would, er, ... because I feel that in my life as a teacher I'm constantly analysing, dissecting, you know ... I feel at the Guildhall, Scott Stroman uses me as a ... as the trouble-shooter, you know ... somebody wants to find what's the matter with their playing, send him to Richard, you know, he'll sort him out, so it comes to this, 'Right, OK,' hear a few bars, 'Right, OK, you're doing this wrong and that wrong, right, OK, thank you, right, take it easy, see you next week.' I could do that very methodically but I feel it's almost like a surgeon, but ... the very important part about being creative, of making it happen, you don't want to know that. It's just, why do people fall in love, you know ... you know, [if] you analyse that, you're not going to go around ... you know, it happens, right. And that's it.

271.a) Eric: Well, let's talk about this thing. There are ... once or twice ... not once or twice but ... not infrequently you'll find your ... in youth groups, I'll find that a kid'll play something that's really exciting ... and it ... this is not getting onto the third level, that we were talking about, but it's put <u>them</u> on a higher level. And the other kids in the band go 'Wow!' Right? 'Wow!', it just catches fire, right. And, er, ... that's something to hang onto. [inaudible]. 'Hey, you know who played that? Hey that was great, you played that last night,' You haven't played like that since ... what's the matter? 'Oh, I dunno.' And now you gotta say, 'Well ...was it [inaudible] Were you ... had you been practising?' You always figure out what it was that made you play like that, you know, and try and get them to come up with something.

271.b) It's ... it's fascinating, you know ... this ... this is why I teach it. I have a system but I'm very anti-system ... you know, of ... of just this thing about inspiration. You know ... this music is a large part of my life. It's not the most important thing in my life ... but it's a large part of my life, and it's important to me that I have my own goals as a creative musician, which I have got to live up to. You know, I don't care really, quite honestly. I think at the stage of being forty-seven years old, I don't really care how anybody assesses me as a player ... I mean I know what I can do ... er, you know, I have the confidence to stand on my own two feet about it. But I've got to meet my own challenges, you know ... and I know when I haven't played well, and I know when I have played well.

272. Charlie: What do you mean by the system?

273. Eric: Well ... well, what I'm talking about is that, er, ... it's kind of [worse?] that you don't teach jazz by numbers, or out of boxes. Er, I'm aware that the [examining institution] ... now they have given that impression to some of their colleagues that, you know, it's a system. But it's only a system, just as a means to an end, that, you know, you've got to learn this to get on. And, er, ... teachers are so frightened about the whole thing that it's easier to give them a system, but ideas, it's a drip feed, you know ... get a system, get turned on and then <u>play</u> ... you know. In other words, read the academics, that's the bread and butter bit, you know, before you come to the main ... main course of playing [claps for emphasis] ... is ... is what I'm interested in. And, r ... that's how I feel about it.

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274. Charlie: So you use the ... I mean ... I ... it's interesting because I don't ... I don't think it's a judgmental thing, maybe it is, maybe you disagree with what ... but I mean, you... you're very direct about the starting-points you give, and you're very firm about the starting-points, and you're very clear about them, and ... you've gotta play them right, right? Is that, that's it?

275. Eric: Yeah.

276. Charlie: Er ... And the "but then again you can do what the hell you like" ...

277. Eric: [echoes] ... 'but then again you can do what the hell you like'... yeah ... yeah ...

278. Charlie: How do those two things relate. Do you f[eel] ... is there any kind of ... er, ... is there a conflict between those two at all, or not?

279. Eric: No, not for me. Because you have to keep the two going together, you know, this is where it's just, like ... you've got to watch you don't become too po-faced about the whole thing ... You know, it's, it's ... I'm accused at times of being very irreverent, you know, in my delivery and all that. I suppose I am but, you know, I am a very practical, deadly serious musician.

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298. Charlie: ... OK, so give me some archetypal good and bad improvisations.

299. Eric: Well, OK, good and bad, ... good ... well, no rhythm, that's the first thing. I can't think anybody can improvise ... er, badly that can't ... you know ... anybody that is gonna improvise well is gonna play with good time ...

300. Charlie: Right...

301. Eric: That's it. I come back and say that again and again [laughs] ... er, the, the rest ... well, can [you] improvise simply and sound great, you know ... er ... yes, I mean, there's ... I lay down criteria, interesting phrases, musical playing ... musical playing as a piano player is a big thing in my mind [?] ... I hate people playing with bad piano tone ... Again I seem to get a lot of ... terribly young pianists that play like they've got fingers of steel ...with no sense of piano phrasing. They should go and listen to Oscar Peterson, and listen to the beauty of his sound ... Fats Waller, Bill Evans ... beautiful piano sound ...

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346. Charlie: Yeah, but again ... I mean ... again from the teaching point of view, what do they actually do? Because the pupil ... you've said, 'Right , these are the things you have to go away and do.' What are they? And how do you treat the material? What sort of attitude should the student have to the ...

347. Eric: Student attitude. Well, one of reverence to the great players that you're listening to [the second?] you use them to inform you're own playing, so that you will get out of these players that I'm talking about specific things ... that you want to think about. And, you know ... Parker can help pianists ... pianists ... you know, er, ... it's not just your own instrument, it's all other instruments. Why does a certain drummer groove... why does ... Art Blakey's ride cymbal do something, sound like nobody else's?

348. Charlie: Right.

349. Eric: All jazz aficionados could tell you, 'That's Art Blakey,' or , 'That's Buddy Rich,' or ... you know, it's just the sound.

350. Charlie: Right. So that ... getting those sounds ... getting those sounds ...

351. Eric: Focusing in on really specifics, specific areas that you want to listen to.

352. Charlie: What would you say is the balance between ... between the tradition ... if you like ... and the player's own ... development.

353. Eric: Right. You <u>have</u> to know the tradition, you have got to know where it's all come from, because, ... you know, Mozart did, you know, Beethoven did, Haydn did, they all knew what was going on before ... so you have to know that but still with an eye towards looking forward ... absorb the past ... er, so it's all a balance, which ... for the great player ...

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360. Charlie: Are there particular moments where you ... point out similarities or differences in your teaching?

361. Eric: No, I feel equally at home dotting between the ... whatever I need to use to illustrate any point that I make. So I've got no problems, erm, ...

362. Charlie: No, I wasn't suggesting problems, I was suggesting places where it's particularly appropriate to talk about them together.

363. Eric: Yeah. It's very appropriate talking about structure.

364. Charlie: Right.

365. Eric: Just basic forms ... development, theme and variation. Also jazz harmony ... I find it odd that classical musicians ... general term here ... don't seem to recognise the II-V-I movement in the same way that jazz musicians do. Er, ...very good classical musicians have said that they hear it as counter-point, they hear it as:

[sings melody: DEFD (quavers) GB (crotchets) CDEC(Qu) FA(cr)]

instead of ... we hear just two-five-one [sings D, G, C] ... you know, whatever we hear, but we can reduce it down to that ... whereas they hear it much more linear movement ... Hm ...

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372. Charlie: Would you s ... I mean, is that relevant at all either to what you just ... to the discussion about jazz or classical music, or is there something peculiar to jazz that you'd say ... working by ear ... or ...

373. Eric: Well, I loved that quote that my son came up with at the [educational institution] a few years ago, that, "I play like a classical musician but I hear as a jazz musician." I thought that just summed it up, you know. Right ... completely agree.

374. Charlie: Explain ... would you just explain.

375. Eric: Yeah, OK ... that, when you get involved in the ... my son realised very quickly ... as an intellectual young musician that jazz theory was something that he should learn. So he set about learning it over a couple of years, just sat there and absorbed all the theory books. Another common friend that you and I both have, [friend], did exactly the same thing. [Friend] came to lessons with me when he was about thirteen, and honestly in very few months had swallowed everything I gave him about scales, modes, chords, he had just sussed it, he knew it. Therefore he'd got it out the way. Right? And I think [my son] realised very quickly, ... get it out the way ... you know, just get the [?]. And I think classical musicians don't look at it like that right, so, er, ... [my son] consequently could hear all these II-V-I's, could hear guide tone lines, could hear inner chromatic passing-tones, all that stuff, so when you listen to classical music, you of course hear all that. And it's just in there, you just have an understanding ... so, er, ...

376. Charlie: Right ...

377. Eric: So, er, ... that's what I mean. I think that's a good way of putting it ... I t- ... that you can play classical music, but you hear it as jazz music.

378.a) Charlie: I've got one last general question which isn't on here, I suppose, but it's something that ... I suppose is a question about your ... kind of personal style ... it's not something that's covered here but it's something that seems relevant as I'm thinking through what you said.
378.b) Erm, ... are you the sort of person who copes ... how do you deal in your teaching with situations of ambiguity. I mean, do you think jazz has about it an ambiguity that is a compromi[ise] ... that means you have to compromise your ... the ideas you were talking about earlier?

379. Eric: Right, OK, well I think that's the hardest question you've asked me all the way through that ... difficult to give you an honest answer in concrete terms, but I ... realise that, when I'm dealing ... there are certain situations that you can, that you're dealing with as a teacher, you realise that somebody here has got a point of view that may be totally different to your own, but is ... you can see the other one's point of view. You got to say, 'Right, OK ...yes, yeah. I disagree, but here's why I disagree.' But you know, you just think [of] what you do. And the things that are ambiguous, it's very difficult. One person's taste is ... er, you know, one person could find Thelonious Monk somebody who plays with a really hard piano tone ... others could find him, like I do, just the most incredibly exciting pianist because of his hard piano tone. And, er, ... others find they fall asleep at

Interviewee F - Frank

13. Frank: Yeah, that was when I first started playing ... because when we got to the ninth grade, a friend of mine started playing saxophone, and I didn't know about the ... school's musical arrangements, so ... erm, we came up through junior high school together, and I was quite envious and said, well you know, I wanted to try this as well, you know, And the following year, I actually got into it, and ... and, erm, ... I found that ... I caught on very quickly in comparison to the other students in the ... in the class ... It was a real natural thing for me to do. At that time I was already ... sort of like, putting all my efforts into art, you know ... I was a good artist, painting and drawing, and I had ideas about going on to college for art immediately after I graduated. This is from the ninth grade, and the early tenth grade. But after I started playing, halfway through that year, I decided that ... you know, I think music might be what I wanted to do.

14. Charlie: So that was very quick then ...

15. Frank: Yeah, yeah ... because it was such a natural feeling, you know ... thing, that, as soon as I started playing, I guess, a few months after that, I sort of got into a little amateur band ... we started trying to learn some of the stuff that, you know, was current at that time ...

16. Charlie: What sort of music was it?

17. Frank: Well I was in [Caribbean island], then, so it was calypso and reggae and some soul stuff, you know.

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27. Frank: Yeah, my mother used to sing ... you know, it was all ... just in the house, you know, kind of thing, she played a little piano and sang, just for her own enjoyment, you know, but I think it all ... it's all a part of it, you know, it sort of ... gives you an idea of what you can do, because I tried to sing as well, you know ... from seeing my mother sing, and my father sang a little bit, never in performance or anything, you know ...

28. Charlie: What sort of stuff did [they sing] ...

29. Frank: Well, my mother was very religious, so she sang a lot of hymns and church music.

30. Charlie: What was that like? I mean, because I don't have a ... I don't have any idea about ...

31.a) Frank: Well, the structure of it is like, you know, you have all the classical harmonies and stuff ... within that, all the classical cadences and stuff, so I started to hear those things from an early age, and then when ... I was taught those things ... it was ... I recognised it instantly because I had grown up hearing it, you know ... it was, I guess, ... useful ...
31.b) And erm, ... my dad was more folk-music ... you know, the calypso thing, with that ... anyway after I graduated high school, I went to [US city] to attend [top US jazz college], which is a ... a school in [US city], a jazz school one of the best, you know, in the world I guess ... in America anyway, but they have students from all over the world attending ... and when I went there ...

32. Charlie: Just a moment there ... so you ... you must have been pretty good by that stage ...

33. Frank: Well ... I was alright. I wouldn't say I was ... er, you know, earth-shattering or anything like that. The thing about [this top US jazz college] is, you know, where it's a good school and the programme ... the teaching programme is ... good, they'll take anybody who can pay the fees, you know... so, if you have the fees, you know, you're in ... well, you've got to work once you get in, you know ...

34. Charlie: ... sure ...

Bill Evans, er, ... you know, but will remain awake through Oscar Peterson ... I don't know ... this is just where it comes to ... and I think the ... I think it's really silly that jazz fans can often end up in opposite camps, you know ... whether it's, you know, bebop or swing, or contemporary ... or whatever ... I just think it's ... it's just childishness. It's music first of all. But I have learnt to ... just respect the other one's ... the other person's point of view.

380. Charlie: Er, do you ...?

381. Eric: Er, er, ... If I know some-one is wrong, from a clearly technical point of view, then I would just say, 'Look, you know, that's wrong. If you do it that, you are going to end up with tendonitis, or you are going to play with bad tone or you'll never execute that fast passage, right ... fast passage accurately ... because of the way you're fingering. That's one thing ... that's just purely technique ... musical points are slightly different.

382. Charlie: But there is an overlap between the two, isn't there? Or there are points where it is possible to argue ... you know, if you'd been teaching Thelonious Monk, you might have said, on balance ...

383. Eric: You're doing it wrong! ...

384. Charlie: ..."soften your tone, mate". [laughs] ...

385. Eric: Ah ... Yeah ...

386. Charlie: You know ...

387. Eric: Listen, it horrifies me to think, if I had had Stan Tracey as a pupil, that I would have stopped him playing the piano the way he does.

400.a) Eric: Right! Just the last point is that ... is that in this country there is an unfair distribution of musical talent because children who are privileged to go to junior schools, to go to schools like Chets, St Mary's, whatever, will go on to further musical education with a technique in place, with all the vocabulary they need so that their tutor ... then, when they go on to their first year at conservatoire merely teaches them at a higher level.
400.b) Now the jazz kid could go through experience of playing in one group that plays in a jazz-funk style or contemporary or whatever, and completely misses out all that you need to be the complete player. And that when you get to the Conservatory stage, it's ... maybe it's not too late, but it's not ideal ... that person should be missing that chunk of their vocabulary and therefore what is needed in this country is a far better substructure of educated jazz musicians to give the broad background. So that you know what we mean when we're talking about Ragtime, Dixie, Jelly Roll Morton, Swing ... you know, bebop ... so that you understand that before you go to study it in depth ... you have a background to fall back on.

35. Frank: ... so it doesn't matter if you're tone deaf, you can still go to [this top US jazz college]. So, erm, ... but, er, anyway, I went there and ... I didn't realise that this was a famous jazz school, you know had a big, kind of a, jazz kind of a legacy, about it, you know ... because I hadn't been into jazz at that time. You know, I didn't know what I wanted to do, I wanted to play soul and funk, you know, like the Earth, Wind and Fire horn section, you know ...

36. Charlie: So, just ... hold on. Run it back a bit ... so there's another bit of this ... there's ... some soul and funk had been happening as well ...

37. Frank: Oh, yeah, yeah ...

38. Charlie: As well as the calypso and ... so that's high school, right?

39. Frank: Yeah, this is high school, yeah ... So I thought, you know, this is the way to go, you know, horn playing, I only wanted to get into ... one of these big name funk bands, you know ...

40. Charlie: So what date are we talking about now?

41. Frank: This is late seventies. I graduated high school in seventy-six. And erm, ... so you know, that's what I was looking at. But then I started hearing jazz, you know ... and right before I went to school actually, I started hearing Miles Davis and John Coltrane, and Charlie Parker, and saying, 'Wow, you know, I didn't know this stuff existed, you know. I mean, the thing that we knew as jazz when we were growing up were, like, big band stuff, you know. They played ... you know, whenever you see jazz, it was usually a big band, a boring big band, playing some boring ... you know ... undescribable music, you know [laughs] ...

42. Charlie: Which sounded like ...

43. Frank: Easy listening ...

44. Charlie: ... easy listening, right, so ... which sort of band, what sort of ... style-wise, or ...?

45.a) Frank: Style,wise, erm, ... I used to think that jazz was the stuff you had in the supermarket and, erm, ... the department stores, you know, that's what I thought jazz was. Even though, now that kind of music is different, because in supermarket[s] and department stores, now they play more pop music, right, but then they played, like, standards, but done in a really ... pastiche, kind of way, you know, like, very easy listening, and, ... you know, there's nothing hot in it, you know [laughs]. So that's what I thought jazz was, you know ... and I mean, it's this great music, and because of the way the media looked at the music at that time, I guess, you know, it was ... this was ... my peers in high school, they didn't know anything about jazz either, you know. They didn't care, because it wasn't taught to them, you know.

45.b) And that's the thing, if you're not, sort of like ... if you don't have a teacher who will take you to [two] different levels of education ... trying to teach you some of the things that have been discovered in this world, then you know, you're just left to your own devices, trying to, you know, piece the whole puzzle together for yourself, you know.

46. Charlie: That was your experience ... you didn't find high school helpful ...

47. Frank: No, not for teaching me anything about jazz, you know. It taught me the prac- ... the basic ... basics of music, you know, because what we did was, we had marching bands. In America ... [Caribbean island] is an American island, you know ... a territory ... and there's a tradition of, erm, ... having the football teams and the marching bands, you know ... each team has a marching band, you know, and you march before a game, or something, so I came up playing Sousa marches and stuff like that, you know [laughs] ... that was my formal training, so to speak.

48. Charlie: Do you think that ... did that have any benefits?

49. Frank: Well, yeah, it did because it ... it's music, and it got me into, you know ... reading music and ... sort of like, listening to the way other instruments blended together, you know, so there was a benefit, you know. But it was just one aspect of music, you know.

50. Charlie: Yeah ...

51.a) Frank: And when I got to [top US jazz college], it was, like, an eye-opener, because, you know ... as soon as I ... tasted it, then I just ... you know ... I guess it took the covers off ... you know, I saw what I really wanted, you know ... because up to that point, I didn't really know what I wanted ... And so I ... I just spent a whole lot of money, you know ... money that I shouldn't have ... on records and, you know ... Instead of eating, I bought records! [laughs] So ... but I was lucky, you know, I was able to ... have the support from my family, you know ... so ...
51.b) Er, ... And I got a lot of that Blue Note stuff, you know ... a lot of Coltrane, Dexter Gordon ... some of the early people I got into ... Charlie Parker, Dizzy Gillespie, you know ... and tried to learn this music, you know. And at [top US jazz college], there were students ... who were from different parts of America and who were a lot luckier than I was because their family were into jazz and, you know, so they grew up <u>with</u> the music, and they knew it, and their uncles and their fathers and their ... you know ... and they <u>had</u> the records at home all this time.

52. Charlie: So you're ... right so ... were you slightly ... you sound as thought you were slightly apart from that ... before you arrived.

53. Frank: Yeah, I was, because ... I mean, we never had jazz records at home, we had country and western records [laughs], and we had ... some soul and funk things, reggae, calypso, you know ... but no jazz records, you know...

54. Charlie: But that sounds like ... I mean ... is there anything special ... I mean, special about your family's as opposed to other people's ... or do you think that's most people's experience ...

55. Frank: That's most ... especially in the Islands, you know, that's most people's experience. I would say, maybe ninety-nine point nine per cent of the population's experience ... there's a small minority that ... that, you know, are probably hip to what's happening outside of the Islands. I mean, country and western, for some reason had an impact down there, you know. You find with a lot of West Indian families ... you know, of my generation, especially, I don't know about now, you know, the kids coming up now, but my generation, they had records like Jim Reeves and ...[laughs] you know, things like that at home, ... seriously, you know! ... Johnny Cash, you know. That's ... you know, I heard those records. And my mother liked classical music too, you know, so, you know, er, ... if it had a religious slant on it, you know, so like the, erm, ... the, er, ... the Messiah, you know ... I don't know if that's the one but ...

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62. Charlie: Why were they good? What was good about them?

63. Frank: Well his approach to teaching was very good, you know. He stretched the technical ... proficiency ... and, erm, ... and he also stretched the aural aspect of jazz, you know ... which, you know, which, I mean, I've developed a lot on since then, you know ... it might be my own ... sort of, like, training, because once you get put on the right track, you just take it ...

64. Charlie: Perhaps you could just expand a bit on what you [did/were like?] ...

65.a) Frank: Well, he ... sort of like encouraged me to take solos off the records, you know. A lot of people say transcribe, but that's a different

thing. See, I did transcription at [top US jazz college] as well, and the way they taught transcription is ... you know ... without even your instrument ... without your instrument, you just go to the record, and you transcribe the solo that you want. And that's effective, you can, you know, learn a lot from doing that. But that ... in a sense, is just a technical exercise. You know, you won't learn a lot of the music that way ... about the sound ... about the physical ... music.

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72. Charlie: Can you give me an example of something that you learnt?

73.a) Frank: Well, scales and arpeggios and ... just sound production, you know ... intonation ... projection of your sound, you know, ... and things like that ... he would stress those things. And blending with other instruments, you know.
73.b) I also studied, at [US music college] I studied composition and arranging ... and... you know ... all different aspects of composition and arranging like counterpoint and ... sort of like, er, ... interlude writing, you know ... just ... they tried to bring out the creative ... mind, you know, they tried to develop your mind creatively, you know ... so they ... some of the programmes there were good, because it pushed you into actually coming up with things, you know. As opposed to just giving to you on a plate and saying, 'Well, this is it ... you know, erm, ... look at it and study it ... you know, they'd actually give you some problems, give you the answers and have you come up with your own. And then what you do is sort of like relate yours to theirs and see where the similarities are and where, you know ... it's different.

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91. Frank: Anyway I stayed in [US city] ... I did some studying even when I wasn't going to school, I took a job and ... you know ... sort of sustain myself ... had a little gig every weekend, so that was good, you know, to supplement my earnings ... and, erm, ... er, ...

92. Charlie: What sort of a gig?

93. Frank: Well, playing at a place called Wally's bar ... a little organ trio thing, you know ...

94. Charlie: What style of music was ... playing ...?

95. Frank: Playing standards, you know ... in an organ type way ... but anything, we would just play anything we wanted, ... mostly standards from the Real Book ...which is that fake book, with a lot of wrong chords, you know [laughs]. And, erm, ... I did that for about a year, year and a half, I guess, and then ... [teacher and mentor], ... my saviour [laughs] ... came to my rescue again. Because he was playing with [Sonny Rollins] at the time, and he got ready to leave the band, and he told me that I should audition ... I guess he obviously thought I was good enough to audition, so ... yeah ... I dropped everything and ran off to New York ... and auditioned. And was lucky ... because there were some other people that auditioned, and I guess we were all basically ... close ... more or less to the same level ... you know ...

96. Charlie: Right ... Can you describe the level ...

97. Frank: Well the level was ... sort of ... an in-experienced person, you know ... an inexperienced musician with talent, you know ... you know ... given the right support and direction would grow ...

98. Charlie: OK, so what do you mean by in-experienced? What are the things that you could do and what are the things that you couldn't?

99.a) Frank: Well, inexperienced because I had never been on the road with a working jazz band before. I'd been on the road with small funk things, you know, but a working jazz band, on that level, you know ... so it was quite a leap ... you know, from [US city where college was based], playing [name]'s bar, to playing the world with [Sonny Rollins], you know,

that's ... you know, it's not like there was a gradual growth into that, you know ... I hadn't done anything before that would have prepared me for that, other than what I did in [US city]. And because [teacher and mentor] recommended me, I think that was ... a part of ... that was quite instrumental in getting me the gig, because the other guys there auditioning could have done a good job as well, you know ... if not better, you know ... I mean, who am I to say, the way it happened, I mean, it would have had to happened any other way for you to sort of see that, but, erm, ... I got the gig luckily and ... went on the road with [Sonny Rollins] ... and spent four and half years ... and learnt more with him than I did any time before.
99.b). And I would say, not since, because ... what he taught me sort of set me up to teach myself, you know ... in the years after I left him ... but the thing about [Sonny Rollins] was, he would teach all through the music, so that ... and that's one of the best ways ... again it's coming back to the aural tradition, you know. Jazz is a very aural music, you know, I mean, ... if you go way back to people like Louis Armstrong ... as great as Louis Armstrong was, his music was aural, he learnt it aurally ... and the performance of it, the way the band react to each other, it was all aural, they all listen to each other, very hard listening ... because each musician is trying to be a creative part of the whole, then it has to be, you know ... because it's almost like, you know ... it's not almost, it is instant composition...especially if you look at things like Dixieland, where you got three, four people soloing at the same time, you know ... to sort of make up a whole, you know ... And that's ... that's where the aural aspect of jazz becomes very important, you know, because aurally ... if you learn music aurally, then it helps you to develop a creative ... sort of ... outlook, you know ... it help you to ... it sort of like ... nudges at your own creativity, you know ... if you sort of learn what other people are doing.

100. Charlie: What do you mean by 'nudges at your own creativity'?

101. Frank: Well, it sort of like ... like it steers you in the right ... direction ...

102. Charlie: Is that the music, or the other people, or ...?

103. Frank: The music ... and what you're learning. Like for instance, I'd take off a Sonny Rollins solo ... and, you know, say for instance, he took a G minor seven, and he would play it in this ... kind of way, this Sonny Rollins kind of way, and once I'd learned that, it would sort of open me up to a different idea of approaching a chord like a G minor seven, you know ... it's a whole different thing, you know ... it's his own personal thing, you know, and I would just take from him ... all the ideas that he got in there, and then try to ... sort of like implement them in my own way, you know, so try to be creative in my own way with what I learned from him ... you know, because, if you listen to Sonny Rollins, which is good example, you can hear a lot of Charlie Parker, a lot of Coleman Hawkins ... but then, you don't hear ... you know, you can't put your finger on it, it's such a mixture of the two, you know ... you can hear the traces, but he came over with a whole new style ... by combining styles, you know ... so he learnt from these people, but his own creative personality grew while he was learning from those people.

104. Charlie: So ... Yeah, sorry I stopped you ...[laughs] Erm, but we came to the end of that bit. So there you are ... you said you learnt a lot, you'd just started to talk about what you learnt ...

105. Frank: What from [Sonny Rollins]?

106. Charlie: ... aural tradition, yeah ...

107. Frank: Yeah, well ... alright, it was all through the music, because he ... there were things ... that he did, and you would learn this as soon as you got into the band, you know, as soon as ... after a few gigs, you would sort of realise what was happening. He would do everything that he wanted on [his instrument], you know ... if he wanted you to really open up and climax your solo, he would start like really ... supporting you and pushing you ... it would feel almost like somebody picking you up, you

know ... the way he would play behind you, and if he wanted you to stop, you know, he would let you know... he would just do something and ... Oh, Oh that's it then ... if he wanted you to play soft, he would just disappear, you know, and go way down, you know, and you['re] like, Oh!, Shit! you know [laughs] ... and if you're out there playing loud, you know, then ...

108. Charlie: ... So it's ... yup ... OK.

109. Frank: He had such control over the band, but with [his instrument]. And he was a master at doing that ... it was amazing to be in front of that ... and I learnt a lot from ... you know, just ... about music overall just from going through that experience.

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122. Charlie: It definitely sounds like it was his band, though, I mean ... were you ... was it, how democratic was it, I mean was it very much ...?

123. Frank: Well, it was very open, but I mean he was a senior musician, you know ... a legend, basically, so ... anybody to try to ... you know, sort of cut in on that, you know, it wouldn't make any sense, of course it was his band. When the band was hired, [Sonny Rollins], you know, his name is fifty years old, you know, so ... but as far as the music was concerned, he let us put it together, whatever we wanted to play was fine, so he was quite democratic with what he did, the way he ran the band. He wasn't, you know ... he wouldn't put his foot down and say, well you gotta play this and you gotta play that. I mean, there were some hits like, you know, [famous tune 1], you know ... which ... it's good to play that, you know, because, er ... you know, a lot of people know the band for that tune, [famous tune 2] and [famous tune 1], you know, so we had to play those two. But he encouraged us to write new things, you know. And he would say, 'Well I'm tired of playing these old things, so ... you all write some stuff,' you know ... he would actually tell us, you know ... to write, you know ... so we had to sort of come up with things ... and you'd come up with things, you were encouraged to try things, if it didn't work it didn't work, you know. As long as you tried them, you know ...

124. Charlie: Was it basically a very straight-ahead thing, then ...?

125. Frank: Yeah, it was very straight ahead ... definitely. You know, it was post-bebop, 1950s kind of style ... like, the [internationally reknowned US jazz band] that was established by [Sonny Rollins] and [musician 2], you know, in the mid-fifties, so that kind of thing. Even though, I mean, there were ... there's a great pianist in America, by the name of [pianist name], that wrote some ... some music for the band that was probably ... taking it to a different direction ... you know ...

126. Charlie: But I mean, you know, free music was happening and fusion was happening and ... those kind of things but he had his sound ...

127. Frank: Yeah ... he was [Sonny Rollins], so, you know ...

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128. Charlie: That's what he did. OK, so what was that experience like for you?

129. Frank: Well, it was brilliant, you know ... I travelled all over Europe, you know, all over America, everywhere, you know ... with him, and I learnt a lot and met a lot of people, you know ... made a lot of friends ... And you know, didn't work as hard as I should have, you know ... because you can become ... especially if you have a gig, you know ... and you're not ... the hunger has gone so, you know ... you're not as hungry any more, so you just keep ... turning over in the same old ...

130. Charlie: The hunger for what?

131. Frank: The hunger for knowledge, for ... for self-expression, for ... just ... breaking new ground, I guess ... just coming up with something

new, you know ... which is very difficult to do because there's so much been laid down already, you know ... I mean, John Coltrane, you know ... you got that, you know, just one name, you know. What he did, the barriers that he broke down, you know, in my own opinion, I don't think anybody has gotten to that level as yet, you know ... And it's ... it's almost thirty years since he died, you know ... yeah, it is, he died in sixty ... eight, so it's twenty-eight years since he died.

132. Charlie: So that hunger thing is quite important to you?

133. Frank: Oh, definitely. I think you've got to want something to keep you going ... if you just learned all the licks and patterns in ... you see, that's why I tend to ... especially in my teaching, I tend to steer my students away from licks and patterns, because that sort of like stifles your own creativity, I think, you know, because it allows you to ... to rely on preconceived ideas, you know, as opposed to letting your mind wander, you know, within the changes ... you come up with your own ideas ... so that, you know ... playing with [Sonny Rollins] ... it was great and it got me to another level, you know ... and it was one of the best things I did in my career, I wouldn't trade it for anything, ... but it did make me complacent, you know ... which I regretted, that aspect of it I regretted, my complacency I regretted, you know ... but it was all up to me, you know ... I mean, it's all up to what you get into ... I mean it's all up to your own personality what you do ... right ... what you're getting.

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175. Frank: In answer to that question, I guess the ... gig that I would say probably startled me the most was ... while I was living in New York, a gig that I saw with the Wynton Marsalis band when Kenny Kirkland was a part of his band and Branford Marsalis and ... Geoff Watts ... and various different bass-players, [???] Mulford was one of them and, erm, ... that band ... was probably ...

176. Charlie: Because ...

177. Frank: ... because ...?

178. Charlie: Because ... why was it ... what was it about it ...

179. Frank: Because they were playing ... in my opinion, closest to the level ... the level of performance that I heard on records ... like ... people like ... done by people like Miles Davis and John Coltrane ... they were playing closest to that level ... out of all the other bands that I heard in New York, you know ...

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181. Frank: Well, when I put on ... say for instance John Coltrane, Live at the Village Vanguard, you know, the things that I have in there, you know, the level of performance that he was sort of operating on, is so ridiculously different from anything else happening in that time or now ... when you know ...

182. Charlie: What was different...?

183. Frank: It was just so fresh and new ...

184. Charlie: What was new?

185. Frank: He was just playing ... everything he played was ... different, it was ... there was nobody else playing close to that, there was nobody else playing ... with that kind of authority ...

186. Charlie: Authority ...

187. Frank: ... with that kind of creativity ...

188. Charlie: Right ...

189. Frank: With that kind of, erm, ... [pause] boldness, you know ... It was almost being arrogant in a sense, but it wasn't, you know. He was just playing what he felt, you know. But it was like, damn, you know, how could you do that, you know?! But he was just brilliant. He was just breaking the boundaries, you know ... and that's what I meant when I said levels, its ... levels of performance ... it's the emotional aspect of a performance, the things that he ... that you hear, like the combination of a particular note that Miles might play against a rhythm section ... that, it's just one note, might just be an A or a Bb, but it's the way it sits in the whole spectrum, the whole sound spectrum, that makes you go, "OOH!", you know[laugh], he just hits that one note and the length of it and the ... the tone, the colour that he puts on it, you know ... it just sort of like hits you in the gut ...

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196. Charlie: Right, ... playing yourself. But how does that relate to breaking boundaries?

197. Frank: Well, breaking boundaries is basically what it is, it's like ... Coltrane, what he did, when he did it, nobody else was doing it, so he was the forerunner, you know ... he was just making way for all the people that followed, you know ... so he was breaking the barriers down and saying, "This is possible." I mean, he was doing it from the moment he was doing Giant Steps, you know ... nobody else had thought of doing anything else like that, you know. When Charlie Parker came about with bebop, you know, he was breaking the boundaries down, he started playing the speed that he was playing in ... was amazing, but it was more than speed, it was the harmonic things that he put together in that speed, you know ... the fact that he could think that quickly was ... what was so amazing, not that his fingers could move that fast, because there were a lot of musicians back then who had fast fingers as well, but it was what he was <u>doing</u> so quickly, it was the musical thought behind it, not just the technical thing.

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212. Charlie: Does that relate at all to the band ... to who you get to play in your band with?

213. Frank: Well, yeah ... I tend to get musicians that I think are open, you know ...

214. Charlie: Open to ...

215. Frank: Open to different ideas happening on the spur of the moment, that can move with you, you know, as opposed to set in a certain way, and this is the way we do this song so we'll do it this way, and this the <u>only</u> way that we'll do this song, you know ... I want to be able to change the performance as it happens ...

216. Charlie: Right ...

217. Frank: Whether it be the tempo, whether it be the key, whether it be ... you know, whatever. And I want the musicians to be sensitive enough to hear what I'm doing and follow me, and vice versa ... I should be sensitive enough to hear what they are doing ... and take ideas from them.

218. Charlie: Right ... OK, this was all from groups you were part of [or] performances you have heard ... so we've kind of covered that. OK. Er, we've said were you a musician at school, we've said was the music good there. We didn't really ... you said it was kind of ... you didn't really say whether it was good or not.

219. Frank: At school?

220. Charlie: At school.

221. Frank: Well, it was good, in that ... in the sense because it was new ... to us, we were just learning it, we were so inexperienced, we were

green, you know ...we didn't know anything, so ... we were learning a lot of repertoire, you know, and that was good because it was exciting, it was ... it was a very busy period, you know. We were all trying to teach each other things and ... you know, so it was a good period. But I mean, looking back as a professional musician now, it probably was rubbish ... as ... from my outlook today, because of the levels we were then ...

222. Charlie: Right ... no, but I means, in terms of school ... were there things that you would have liked done differently. I mean supposing ... you have a child, right ... so supposing ... I don't even know the sex, I'm sorry! ...

223. Frank: It's a boy ...

224. Charlie: It's a boy ... supposing he goes to school and he plays the saxophone, you know, the perfect [Frank] junior, what would the environment be like, for him?

225 Frank: Well, I don't know ... [pause]. The thing is, he would have, erm, ... he would have, erm, ...

226. Charlie: Well, I mean, assume it's you actually ...

227. Frank: Assume it's me... oh ...

228. Charlie: Assume it's you. What would have been better for you ...

229. Frank: Well, when you said school, I assumed you were talking about [Sonny Rollins] ...

230. Charlie: No, no, I mean, school, I'm sorry, I mean high school ...

231. Frank: High-school, oh ... The music then was ... was basic ...

232. Charlie: Right ...

233. Frank: I liked it very much because that's all I knew ... at the time ... it was very basic ... we were playing calypso, reggae, some funk stuff, you know, James Brown type stuff, you know ... Parliament, Kool and the Gang, you know, things like that ... Earth, Wind and Fire, you know, very basic music, you know ... and it was good, you know, because that music I enjoy still today, you know, so it was good, but ... knowing what I know now, had I known that then, it would have been a whole different story, but you know that's ...

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240. Charlie: OK, I mean this is a very basic question, I mean, let's look at your week, or your year, or something ... just describe to me the music that you make.

241. Frank: The music that I make at the moment, OK, erm, ...

242. Charlie: Just list it or ...

243. Frank: OK, well I ...

244. Charlie: ... or what else you do , maybe like teaching, or ...

245.a) Frank: The music that I do with my bands ... you know, I have several different, erm, ... configurations because ... because I'm, ... I would go ... have anything, you know ... from a duo all the way up to whatever ... to a septet. But recently, I've just been doing quartets and quintets, and sometime sextets and septets, and ... when I do a quartet gig, it's usually ... up to sixty percent of my own composition and maybe forty percent of standard things, you know, in a sort of acoustic jazz format, with acoustic piano, acoustic bass, drums, erm, ... and that kind of thing, you know, so we play Arts centres, jazz clubs, places like Ronnie Scott's.

245.b) Recently I've just made a record, which was released, erm, ... a few months ago, and that's sort of acoustic but using more contemporary rhythms, you know, more of the music that I really grew up with before I learned about jazz ... so funk and soul kind of influences, that's where that's coming from ...

246. Charlie: Right, so ... and ... would you describe that as jazz still?

247. Frank: Well, yeah ... it is jazz ... I would call it jazz definitely ... because there is improvisation, you know, [having?] ... the same ... sort of ... the same approach to jazz, you know, it's just that it's done in a different way with the beat, you know, and rhythms and the ... and harmonically, you know ... but definitely it is jazz, and that's what I've been doing ... in the last year or so, I guess ... from late last year until now, I've been doing that band, which is usually a quintet ...

248. Charlie: How ... how often do you meet them ... for rehearsals or gigs ...

249. Frank: Well, we meet ... we do about four or five gigs a month, and ... we do a few rehearsals, you know. Over the summer we were quite busy, you know, doing a lot of festivals and gigs here and there. And we did a week of rehearsals before the whole season started, in fact it just finished. And the musicians in there are ... all from London ...

250. Charlie: How do you find London musicians, as opposed to ...

251. Frank: As opposed to American musicians?

252. Charlie: Well, or other mu- ... I mean, you, you ... I get the feeling you're quite focussed and you settled here, so ... there must be something about the musical environment or ...

253. Frank: Well, yeah ... there are good musicians in London, you know, I mean ... I can find musicians to play my music ... I wish that ... the method of learning was more like America. Because in America a lot of musicians learn the tradition before they sort of, erm, ... broaden [?], you know, whereas in England it's different, you find musicians trying to broaden before they know anything about the tradition, you know. So I find that their particular styles have a lot of holes in it, because it's not grounded, you know.

254. Charlie: Can you give me an example or ... expand a bit on that. I mean, ...

255.a) Frank: Like, especially rhythm section players, you know ... I find that ... you know, OK you are playing jazz, you know, so you should learn from the people who sort of invented it, but I find this kind of, erm, ... thing with the British musicians, a lot of British musicians, where they ... they want to like ... play British jazz ... which I mean, there is no such thing as British jazz, jazz is jazz, you know, classical music is classical music ... you now, it doesn't matter where it comes from, it's still that, you know. And that's what you['re] trying to do. If you're trying to do something new, then don't call it jazz, you know ... is how I look at it.
255.b) And what I find is a lot of drummers, piano players, bass players, they don't learn enough about the tradition, so ... they try to play these traditional songs without having learned the tradition, so it can never sound like the tradition, you know. And think, there's a rich tradition in jazz and it needs to be ... er, studied. Definitely. And I'm not saying studied so that you can become a ... a robot, you know, and just play ... that, you know ... because the thing about jazz, jazz in itself is ... is a music that ... that should sort of encourage the musician to go forward ... to try to ... to try to express your own personality, you know. You got first ... to express your own personality, I think you got to learn your instrument, and then learn about the music ... and then sort of develop your personality through that.

256. Charlie: Yeah, OK, erm, ...Loads of stuff in there ... so what, ... er, ... 'cos you ... OK, let's start from ... what I ... I mean, you could say this is a contradiction, I'm not saying I'd say this, but you said two things that kind of very ... you've been saying a lot about creativity, about ... right ... and how jazz is basically about that, and then suddenly you're saying, 'But it's a tradition'.

257. Frank: Yeah, well you've got to learn the tradition.

258. Charlie: Right ... and ...

259. Frank: See, that's, that's the thing ... it's good you brought that up because that's where a lot of people, I find ... think that, erm, ... well to be creative, you've got to leave the tradition alone, you know ... that's why I was talking about building a foundation, you've got to learn the tradition, you've got to have that foundation set, you know. If you look at John Coltrane, man, he knew bebop inside out, he studied Charlie Parker, and then ... he sort of like ... just exploded, you know, took it to its own limits. You've got to learn the tradition, Charlie Parker knew Lester Young, you know, and ... I think if you look at all the great players, you can see that they learned the tradition and then they sort of developed their own personality into whatever ... they learnt their instrument, they learnt the tradition of the music, and they developed their own personality. Because sound is very important, and learning the tradition, that's where you learn about sound, it's by checking out the tradition.

260. Charlie: Will you explain what the sound is?

261. Frank: Well, the sound of jazz comes from the tradition, you know ... a lot of new players don't spend enough time learning the tradition and the sound of the tradition.

262. Charlie: What is the s- ... I'm just asking what is the sound of the tradition.

263. Frank: OK, for instance, erm, the way the bassplayers in the 40s, or 50s and 60s sounded. They didn't have all these amps, right, big amps that they play, so they were forced to develop a sound on the instrument ... so that you could just drop a mike in front of them, and you still can. And that's possible, if you look at classical bassists ...

264. Charlie: ... right ...

265.a) Frank: ... they have beautiful sound, you know, because they don't plug into an amp, so they have to develop a sound, you know. Now, you have the Eddie Gomez people, even Ron Carter does it, what bass-players do, it's the common practice, is to make it as easy as possible ... you know so you put the fingerboard, or the soundboard real low, and put the strings that high, you know, and then you just plug into a big amp. And you get a sound that sounds like, "peow, peeow , peeow, peeow, peeow" [nasal, high], "pick I- deeow, peeow, peeow, peeow, peeow,", you know, it's no, it just doesn't have the emotion, it just doesn't have the heart that that the woody, acoustic sound had, you know ... that big, warm and mellow and beautiful wood sound, where you could really hear that instrument. Now you're hearing the pick-ups and the amplifier, and a little bit of vibration to give you the notes, you know.

265.b) And that ... that's what I'm talking about, as far a tradition ... you know, you have musicians in America as well as London, as well as all over, who are very, erm, ... proficient as far as playing their instrument, but they don't think about their sound. So when they play it, you know, you play a traditional song, a standard song, and you've got this horrible sound, you know, so it takes away from the whole thing, you know. I think the performance becomes, you know ... for me it's ... I can't play like ... I can't play in those situations, you know. I play totally differently ... I tend to play with the situation that I'm in, and I try to perform ... my performance is different depending on who I'm playing with. And with situations like that, I think I play badly, because you know, hearing it like that ... it has to ... I think, for a horn player, for a soloist, the rhythm section got to sort of create

a cushion for you, that just supports you and picks you up, ... you know, makes you feel good, gives you a warm feeling, you know, so that you can just sing on top of it, you know ... and then you sort of like give ideas and take ideas, you know ...

266. Charlie: Right, OK. So that's all ... that's tradition too, right?

267. Frank: Yeah, that's a traditional thing. But sound is very important, and that's where the tradition is important, and learning the sound. Drummers as well, you know ... they ... if I could just go on a bit more on that ... in tuning the drums, you know ... the traditional way, you know, I mean if you listen to the great drummers, if you listen to the way they tunes their drums, you don't hear that today. A lot of drummers, they don't care about the way their drums are tuned, you know, they just ... you know, piano players in the way they comp, in the way ... you know, what's played, you know ... if you just check out the tradition. You don't have to play exactly what it is ... was done, you know, in ... say, in the fifties or forties, but you need to learn from that, and take ... sort of like the spirit of that ... take the spirit of that and put it into you, into what you're doing, so that the object is to ... to sort of like create your own idea of what it is you've studied ... with the spirit of the tradition, you know ... so that it's still there and there's a line running through it all, you know, you can trace it back. But it still has to be like, er, ... creative, you know, and ... and fresh, which is very difficult with all the stuff that's been put down, [you know].

268. Charlie: So how ... how ... I mean, this isn't really relevant to the interview, but it kind of ... I mean, again it's this ... I feel as though you're in a bit of a special position as an American in a sense, because you're looking at ... you've got an idea of the tradition which is probably different from ... certainly my own perspective on it because I'm British and most of the musicians you play with, but I mean ... would you say that ... what, er, ... I mean, what things in contemporary ... jazz, for want of a better word, I don't know how ... you've said you don't really ... you don't really describe it as jazz, but ... what do you admire and what do you dislike, what are the things in the sound that's going on at the moment, which you ... what are the issues there for you?

269. Frank: Erm, ...

270. Charlie: What are things that... you really admire or really irritate you?

271. Frank: Well, I'm not irritated, you know ...

272. Charlie: Well, maybe irritated is the wrong thing ... I don't mean to be negative but ...

273. Frank: I like ... I like things that are different, things that are ... [pause] things that are, that are thought out, you know ... where somebody actually thought about it and thought about being creatively different, rather than just different for the sake of it. And I like, erm, ... things where the musical content is quite high, you know ... where ... where music is at the forefront of the idea, you know ... and the sound and the way it's put together. And of course, my favourite sound is an acoustic sound, you know ... it's just a personal thing, you know ... I mean, I like electric things as well, but my favourite ... I think my ultimate is an acoustic set-up, you know, regardless of what kind of music you're playing, even if it's funk, you know, I would like to do it on an acoustic instrument, because I just think acoustic instruments in my opinion sound better ...

274. Charlie: And that's ... so, in terms of things that are going on now, are you. ... you prefer those kinds of ... But let's talk about British jazz, or European jazz, or ... is there any ...?

275. Frank: ... well, again my criticism is that ...

276. Charlie: Because there are lots of things going on in jazz now which, to me, don't seem to come from the sort of tradition that you talk

about. Er, ... or are coming from fusions between that tradition and other traditions.

277. Frank: Yeah ... yeah ...

278. Charlie: Erm ...

279. Frank: Yeah, there is, I mean ...

280. Charlie: ... and I'd just be interested, because I mean maybe you're ... I think, ... you know, you come from the [Sonny Rollins band] and things, so I don't know whether you're a ... you feel that that's it, like ... in the end that's it, you know, you can have all this other stuff but ... or whether you're ... I don't know ... you talked about ...

281. Frank: No, no, no ... I got to open up about it, you know. I'm open about it.

282. Charlie: Because you talked also about wanting to play with open musicians.

283. Frank: Yeah, yeah ... no, I try to be open about it, and I like some things ... some of the fusion things ... fusion in the sense of Latin ... not in the sense of the word as it's used ... where you put a backbeat down and you ... get an electric bass and an electric guitar, and call it fusion, you know ... it's electric instruments doing rubbish, you know. In certain cases, sometimes it's great, you know ... Weather Report, Chick Corea, you know, brilliant stuff ... Herbie Hancock, you know. Erm, ... some of the stuff done in Europe, like, erm, ... some stuff done in Sweden and Norway where they take their own folk music and sort of combine it with jazz, I think is quite interesting ... you know ... and ... in England, there's Tim Garland, he's doing some Celtic stuff with jazz, you know, and I think that's quite interesting, you know ... things like that, you know ... like, for instance, you ... Eddie Parker's another guy, you know ... I've heard some of his stuff, and Django Bates, you know ... who's quite ... it's not ... the thing about those guys, though, is that they have a certain understanding of the tradition ... you know, of the jazz tradition, they do know about it, and then they've ... moved on and added their own personality or their own personal experiences into it, you know. So, that's exactly what I'm talking about, you know ... It ... erm, ... jazz doesn't have to come from America to be good, you know ...

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288. Charlie: Maybe we should talk a bit about them, about what their problems are, and about ... how you see them.

289. Frank: Well ... one thing that I was finding when I first started to teach was ... the ... erm, ... the way a lot of the students that came to me, the way they learnt initially, you know ... was from the classical point of view. Where ... in classical music, you know ... my experience is, and I'm not going to say that this is a blanket ... policy ... my experience is that the musicians it creates are ... sort of like just ... instruments in themselves, they are ... not ... creative enough, you know. I wouldn't say they are totally uncreative but they are not creative enough, and the music that ... or the way of teaching doesn't teach them to be personally creative ... it trains them to have beautiful sounds, good intonation and to play written pieces. And I find that a lot of the jazz musicians, went through the same training, you know ... so it's ... it was difficult, it's been difficult to try to ... change some of them, you know, make them change their way of thinking and make them become more aural about the music ...

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299. Charlie: I mean, you talk about level ... is there a difference in level between ... or between ... the sorts of student you get at [US jazz college], for example, and ... the sort of people you teach here?

300. Frank: Well ...

301. Charlie: Are there ... or ... I mean ...

302.a) Frank: Well, yeah, [US jazz college] ... at [US jazz college], because [US jazz college] was an undergraduate course, and a lot of the people at the [UK conservatoire] you know, already have music degrees, so ... at [US jazz college], you meet a lot of, er, ... younger, more inexperienced students, but a lot ... on the other hand, a lot of them have a lot more tradition ... you know, coming back to that word again, a lot more ... grounding in the tradition, and, erm, ... here, it's like, you meet a lot of, erm, ... people who are sort of at the brink of becoming a professional ... you know, especially post-graduates, you know, who have already grown through all their training at school, and they are at the brink of their career and they have these ... ideas, their own ideas on how things are done, you know, and what I find is that ... their classical upbringing and the way they sort of like approach jazz with that, you know.
302.b) With a lot of saxophone players I find that ... a lot of them have that Michael Brecker thing, you know ... tenor players especially, they have that Michael Brecker thing. Michael Brecker is great, you know what I mean, he's developed his own style, coming out of the Coltrane thing, and sort of like, did his own thing, you know ... but to just ... take him as your model and copy his style note for note is, you know ... he says it himself, it doesn't make any sense, because you end up playing like somebody who is there in the forefront of the music today. Whenever somebody listens to you, they say, "Oh, he's a Brecker clone," you know, some people, that's all they want, in fact they'd love it if somebody would call them a Brecker clone [laughs], but, erm, ... I guess it's, you know, I just try to ... encourage students to learn from everyone, you know ... to, I mean, I encourage them to steal. But if you're going to steal, you've got to steal from the best ... you know, and you steal from everybody. And when you steal something, you sort of take it apart ... don't just steal it and use it as it is, you take it apart, and see why ...

303. Charlie: ... why you liked it ...

304. Frank: ... why you liked, why you wanted to steal it, you know. And then put it back together in another way. So you could take line, and take the notes and see why they work, and then jumble them up and use the same notes, but it'd have a whole other meaning.

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339. Charlie: OK. So you're ... so let's just describe ... you're on the bandstand, your solo comes up. Just describe what happens when you improvise.

340. Frank: Well, when I improvise, I listen to the sound that's being played, the backdrop for me to play on top of, and depending on how deep it goes, that's how deep my improvisation will go, you know, because ... like for instance, if I'm playing with students, you know ... who aren't as mature as professional musicians, then it's a lot harder because you've got to cover a lot more ground, you know ... you have to, like, really carry the band, you know, play the shapes for them, you know, ... let them know where they are, things like that. Whereas if you're playing with an experienced band, then you can really become creative because you don't have to cover all the ground, you know. You can actually ... just let somebody else take it there and let somebody else take it there and ... you know, that's the best way I can describe it, it's hard to sort of put it in ...

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379. Charlie: What about ... er, again you've kind of covered this already, but you may have more to say ... do you use models in your teaching, particular players or particular pieces of music?

380. Frank: Yes ...

381. Charlie: Which ones and why?

382. Frank: Well, you know I teach a lot of [main instrument] players, because that's what I play, so a lot of times, you know, ... in the last

four or five years anyway ... I've been putting together a tape of classic solos and having them take those solos off aurally, you know, and then in the end if they want to transcribe them, they can. The reason for the aural thing is because the inflections are what they're going for. See, a lot of people think when they take a solo off, they're going for the speed and technique and the notes and the ... but that's secondary. The inflections are the most important aspect ... in my opinion, of taking a solo off, you know. You know, you want to know what's happening to the notes, how they're being tongued, because that's where the emotional aspect of what you're hearing comes from. Not the physical note, but the way the note is played, that causes an emotional difference, you know. So, yeah, I do, erm, ... some Sonny Rollins ... Sonny Rollins and John Coltrane playing tenor madness ... great examples of two different styles playing the blues, you know. Some trumpet as well, you know, I give tenor players some different instruments, you know, I give them some Miles Davis stuff to take off, because the range isn't that bad and then the ... the technique ... it's not that difficult technically ... but again for the emotional aspect of the notes that are being played ...

383. Charlie: ... particularly Miles, I suppose ...

384. Frank: Yeah ... and ... just things like that, about six or seven different players on a tape ... Coltrane, Rollins, Shorter ...

385. Charlie: So then ... how ... can you just describe how the student should use them ...

386. Frank: Well, what I try ...what I tend to stress when I give them the tape is to go for the inflections, to try to play a mirror image to the solo that you're hearing, so you play along with the tape, you know, and you try to sound exactly like that tape, you know, in every way ... sound, you know, ... whatever ... intonation ... you know, because, for instance, Sonny Rollins, he detunes a note a lot, like:

"eeow!" [sliding, falling note]

he does that on notes, and, you know, you've got to be able to sort of conceive that in your mind and do it, you know. That's just an example of one of the inflections, but there are lot ... lot ... lots, you know... that all the different players use, and this is what we work on, the inflections ... and phrasing, you know ... So that once the students develop their own lines, they have a sense of phrasing, and a sense of inflection, which comes from the tradition of jazz, so that it gives validity to the music that you're playing because it has a foundation to it. And it doesn't matter how different you become, that phrasing is authentic ... and the inflection's authentic, you know ... so in fact I stress the fact that you should try to be as different as possible, as different as your personality will allow you, you know.

387. Charlie: OK, that's ... that's clear. But ... I mean, often the issue that comes up here is the lick issue, which you dealt with very ...

388. Frank: Yeah, well ...

389. Charlie: ... early ...

390. Frank: Well, I find it more effective to play scales and arpeggio for technique than to play licks. A lot of people play licks to develop technique ... I think it's more effective to play scales and arpeggio. Because basically scales and arpeggio to a musician are the primary colours to an artist, you know. An artist takes, what, five or six colours, the primary colour wheel, and they make paintings out of it, and they mix it and make all these different shades and different aspects of colours. The scales and arpeggios are exactly that ... it's not music, just like those primary colours, it's not a work of art, but if you put an experienced artist on it, and he'll make it that way, so ... you put an experienced musician on the scales and arpeggios and they should be able to make music out of it ... the thing is ... if you learn scales and arpeggios and become, you know ... get your

proficiency level up, then the licks that you wanted to learn in all the keys, you'll be able to hear them anyway ... but ...

391. Charlie: If you can hear the scales ...

392. Frank: ... yeah, if you can hear the scales and arpeggios, then you'll hear those licks. But if you practise those licks, the thing is, because of the way harmony moves, in se ... sequential way, a lot of times, you know, you have parallel harmonies moving in sequence, you know like moving down. If you practise licks, then you tend to start playing licks, you know, if you have minor ... you know, minors moving down, you tend to start playing the same thing. You know, because that's how you practise ... you tend to start playing. Whereas with scales and arpeggios, if you practise scales and arpeggios, you wouldn't want to play scales and arpeggios ...[laughs] ... you know ... [doorbell rings]... that's the [thing?] ... you wouldn't want to play scales and arpeggios, you would want to play music, you know. So it forces you to be creative, whereas if you have preconceived licks, then you ... you don't have to work as hard, you already have the line to play, you know ...

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401. Charlie: And is there ... I mean, are there any other things about it ... classical music and jazz that are ... linked and not linked or different ...

402. Frank: Mm ... well, the audience's reaction to both music is definitely different ... you know, I mean, with classical music, I find that it's a, you know ... it's bit of a tradition the way audiences react to it, and there are a lot of do's and don'ts, you know ... like you can't applaud, you know, or scream or shout, you know ... even though, emotionally you may feel like doing that, you know, because of the ... the sort of like, whole atmosphere ... and the people that are there ... you know, the snobbery and all that ... you sort of like ... you know, sort of sit on your true feelings, you know. If you listen to something in a classical concert and you feel, damn, that was brilliant, you can't go, 'OW!',[scream, then laughs] you now, whereas with a jazz concert you can sort of express yourself, the audience have more, erm, ... freedom of expression, in jazz, you know. In fact, it's ... it makes the musicians feel good when they get that kind of feedback from an audience, so that ... in that sense, jazz is more of an audience-participation music. Not that the audience take part in the music, but they take part in the performance of the music, but their appreciation of it.

403. Charlie: So, like ... I mean, is there ... how can I put it ... I mean, the jazz thing, has it changed at all, do you feel? I mean I'm aware ... more and more of concerts going on in big concert halls like that, where, er, ... I mean, certainly some people would say that jazz has become much more of an art music and much less of a participation thing ... you know, there's much more of a sense of ...

404.a) Frank: Well ... it ... it's both of those things. Even in a large concert hall it still wouldn't be the same way as for instance a classical concert. You'd still have people applauding after the solos, if they liked it, you know ... if the soloist reached them ... you know, if he played some stuff, you know, they'd still scream, you know, at the end of the solo, regardless of where it was. Whereas in a classical concert, you know, regardless of how expressive the soloist was, they would wait until the whole piece was finished ... because ... it's seen ... I guess it's seen ... the way I look at it is that it's disrespectful to the composer or ... or the piece of music if you sort of like applaud during the performance.
404.b) And because of the structure of the pieces, I can see why as well, you know ... in jazz there's more self expression. The soloist is being applauded for his self-expression, whereas in a soloist in a classical concert, they're playing a pre-composed piece, so ... the expressiveness of it is more ... in the way they ... they ... play that ... that piece, you know, more so than ... whereas i- ... a jazz soloist, he is part-composer, as I said before, so it's part of the structure of what he's building that gets the people going and sort of reaches the audience ...

Jazz Improvisation 1

Week 1	Distribution of syllabus.[...] Begin playing scales (pp. 9-10) and digital patterns (hand out) at second meeting. Begin Preparing "Essential Patterns and Licks" (hand out) for Week 2. Read pp. 3-10 in text.
Week 2	Apply digital patterns and "Essential Patterns" (1-4) to exercise tracks of play-alongs, "Giant Steps" and other tunes. This procedure will continue for several weeks, until patterns 1-17 are covered.
Weeks 3-7	Continuance of pattern practice and application. Perform melodies and improvise on all assigned Bebop and Standard vehicles (on handouts and practice tape). Learn and apply 7th-3rd resolutions on II-V progression (pp29-33). Read pp. 11-46 in text.
Week 8	Playing examination on bebop tune, plus a written mid-term examination.
Weeks 9-11	Modal tunes. "Aural familiarisation With All Scale Tones" (pp. 56-7). Pentatonic scales and fourth intervals (pp. 49-50, 62, and hand-out). Intensity-building devices (pp 60-1). Melodic development (pp 57-60). Side-slipping/Outside playing (pp. 62-4). Perform melodies and improvise on all assigned modal tunes (hand-outs and tape). Read chapter 2 (pp. 47-65).
Weeks 12-14	The Blues. Read Chapter 3 (pp. 66-74). Perform all assigned blues tunes. Listening to good 'models' on record. Emphasis on uniqueness (p. 66), structure (pp. 67-70) and style (pp. 70-71, plus in-class listening).
Week 15	Playing examination on modal and blues vehicles, plus a written final examination.

[transcribed from Coker, 1989: 69-70, omitting some administrative matters where indicated by [...]. Page numbers refer to other books by Coker used on the course. See text, page 34].

Appendix B

Code indexes

Brief extracts from the Code indexes:

1. after analysis of two interviews

2. after analysis of six interviews

Some codes have been withdrawn in the published version to protect confidentiality.

Code Indexes

1. After two Interviews: Learning and Teaching, Values

Codes in alphabetical order in capitals: by category; again by Subheading; underlined means using two letters as identifier

ie: EPe=category:Environment, subheading: Peergroup;
EPo=category:Environment, subheading: Popular musics;

capital letter and/or underline indicates code letter
; means new subheading
, means same subheading new reference;
, A3.1= reference in Interview A, page 3, .1 of the way down the page;

bold equals key passage

L Learning (and teaching)

Activities — break up pentatonic, B25.2, ghosting, B25.3, free noodle, B25.3, given notes, B25.3, given structure, rh, notes, B25.3, then allow them to change, B25.3; play for 2, rest, B26.4; make phrase note by note, B27.3;
Balance positive and negative re-inf. , A27.8;
Boundaries — , structures and freedom, scale syllabus, A9.7, bach, A22.3, atrophy, A22.4, breaking, **A24.1**, playing properly, B8.5, social norms, B13.6, go own way on interp., avoid presc., B13.8, B15.5; cultures not enclosed, sealed, B28.5;
Classical music — , fear and hatred, B2.6, B3.2, badly taught, B2.6, cl. as correct, B13.2, as damaging other styles, B13.3, fear of exposure, B13.1;
Confidence — B17.8;
Contexts — , workshops, B10.1;
Creative skills — needed by starved cl., B17.4 [see PC];
Crossover — , A17.2, A21.9, A33.4, means good for ed., B15.5;
as Discovery — , by doing, error, experiential, A1.3, A3.9, A3.8, A4.2, A7.7[vs Repertoire], in SNe, A9.4, experience, A28.9; B25.4;
by Ear — , A3.3, environment, A7.7, stretch, A9.7;
Ego — , out the way, pro., A27.7, A30.4;
Early experience — , importance of folkmusic, A1.3, singing, A1.2, A3.1, tradition, A12.9, debussy, B2.4, includes pop musics, B1.4, B2.7, B2.9, irish music, B2.8 classical, A6.4;
Enjoyable — , A27.9;
Environments — , A1.2;
Improvising skills — needed by cl. mus., B17.5
Independent — , B2 3;
Intensity — , A3.1, A25.2, **loud and high, B13.7** [see also QLo]; Jazz, in Education /]. ed. crossover, A19.9, A20.1;
Interaction skills — Fostered in education as in own circle, feed, B19.9
Language — , A13.7;
Level — , simplified, A28.5; hard to find, B24 2, damage if wrong, B24.3; beginners, see LAc· intermediates, hyperventilate B26.4;
Listening — , and observing, singing back, A7.8, A8.3, A22 2, B16.3, B21.5, to balance, B28.5;

Lumpy ,. learning, B14.5; language, B21.5; breakthroughs, B23.7;
Methods , doodling, transcribing, B7.8;
Model , A12.9, A13.7;
Motivation , A1.3, Grades weak carrot, intrinsic better, [see LT love], B3.5, need to play, B14.2, carrot, B14.4; Notation, A4.4, B1 6;
Musicianship general, via jazz, B17.3, awareness, B17.7, longterm ear, B23.5;
Nurture , environment, B4.2, not achieved through mus. business limelight, B19.8;
Osmosis , learning interp., B13.6;
Peergroup , A4.2;
Popular musics , ed experience of, A7.2, B2.7;
Practice , A25.2;
Professional training and experience, A4.5, LP, school dances etc, B2.9, B3.3;
Projection , B16.3[see also QPr];
Repertoire/style [vs Discovery], breadth, A20.3, big world, A21.6 classical, A21.5, B7.7, define by group, B16.3, expactations, B17.1;
Rhythm Skills for cl. students, B17.4;
Satisfaction from perf. with depr. kids, B23.8;
School and music college experience, good, B2.2, unsatisfying, A7.4, A8 6, B8.5;
Self , A24.5, control, [see also QMa] A28.9, self-education, B9.6;
Singing and tapping early, A1.2, learning tunes, A3.1, learning phrasing etc., A7.8, less in schools, B17.7;
Skills , pitch, memory, dyn lib. A13.2, A25.1, technical, A14.5, A31.3, for employment, A21.3, emphasis on musical sk, B8.8; in education/jz. ed., B16.5, B17.1;
Space B17.7[see QSp]; losing place, B26.4;
Stratified , A20.2;
Student , A24.7, A24.9, focus on student, B24.2;
Style , formal/informal, [see also LD], A8.7, A14.5, own sweet way, B1.9;
role of Teacher , demanding job, A12.2, mentor role, A1.3, B3.4, st. beware, A22.2, maintain st. confidence, A24.5, enthusiasm, love, laughter, the bang, A25.7, A27.5, A27.9, sensitivity, A27.7, musicality, A30.3, own musical confidence, A30.3, creating dis. situations, not tell to do, A31.9, in family, B1.5, responding to st., B16.3, facilitator, B24.5, break it up, B25 2;
Technical control , and bebop/level, B14.7;
Theoretical vs practical. knowledge , A3.9, how works, A21.4, harmony works, A21.7, A22.3 [see also Discovery, experience], B7.8;
Thinking B17 8;
by Transcribing , B2.8, Gnu High, B5.5;
Vocabulary , A13.2, cliches, A29.8, quotation, A32.5, exemplars, sub-con. types, not copy, A33.3, across styles, A33.4, breadth desirable, B21.4; [see SPe], quirky, B21.5, incl.scales, B22.6, expanded intervals, leaps, exploded chords, B22.8, to keep pushing, B31.2[see VNe;

V Values

Audience , not pissing off, B9.3;
Avoiding cliches , [see also VK, SF] A12.3, A12.7, A13 8, A16 4, coltrane clones, A20.6, as unemotional, A29.8; use but 'not particularly', B30.7[see P10 coding index]
take care of Baby , A9 7[see also LM];
Become more essentially yourself by unpeeling layers, miles davis, B30.5
working from Both directions , free and organised, A24.1;
Career expectations classical, B17.5;
Checking out absolutely everything you possibly can, B4.9, B5 9, B12.2, choosing infls, B12.3, class narrow, B17.6;
Choice for consumer, vs spoonfeeding, B18.6,

Communication	regardless of language, can be barrelhouse, B27.9; leads to jazz as alive, vs frozen, B27.9;
Competition	, anti-, B3.5;
Confidence	, building, in audience, B9.3, building in student, support not tear to shred, B10.3, in own interpretation, B13 2, of passive consumer to contribute, B18.4, B18.5, kids, B23.9,
Co-operation	, not society as indiv., B19.3, nurture, support, B19 8, B19.9;
Curiosity	, B4.2;
First idea often best	B26.4;
Going your own way	, B4.2, B4.5;
Idealism	, narrow-mindedness, A9.1, classical music ed. as narrow, B3.9;
Independence	, B4.2;
Living life well	, A31.5;
Love of music	, A6.1, A25.5, early hate of classical, Moz., B1.6
Keep moving	, A9.5, 9.7, A19.3, classical, A21.5, atrophy, A22.4, mus. ind. ossified, B15.4, jazz as moving on, A33.8, tubes, B11.4, 11.5;
Letting it out	, B15.3;
Marxism/trotskyism	, music as bourgeois, B3.1, working class, B3.2, toffs/greasers, B4.1, tension between politics and music, B3.1, B4.5, music as product, B9.3, richer and more ignorant minority, B18.8; far left narrow view of freedom etc., B27.8;
Museum culture	against, Marsalis, and exclusive ownership, B27.8;
New, try for	even outlandish, keep pushing, B31.2;
Openness	, st. attitudes, A24.7, in Q and A. A32.1, miles d., B4.7, wonder, B15.1; avoid narrow, B27.8, et al., [SB, SCI NAf etc], B31.2;
Non-prescriptive	B17.6, in teaching, B24.2; style, B28.5;
Participation by all	avoidance of passivity, B18.4, B18.5;
Personalise	appropriate, renew, inflect licks, phrases etc., B30.8; avoid regurgitation, recreation, B30.9;
Place for everything	all styles, B14.2;
Popular musics	: craft, A10.8;
Questioning	, B4.2;
taking Risks	, A10.1, A14.5, A30.5;
breaking Rules	, temporary, A24.5;
Seize the moment	B27.4;
Self-criticism	, A13.8, honest, B12.9[Liebman];
Sharing	environment, thro' listening, B17.8;
Success	, building in, B14.4;
Where people are at	start from/respect B24.2

2. After Six Interviews: 'Learning and Teaching', and 'Values'

Codes in alphabetical order in capitals: by category; again by Subheading; underlined means using two letters as identifier

ie: EPe=category:Environment, subheading: Peergroup
EPo=category:Environment, subheading:Popular musics;

capital letter and/or underline indicates code letter

; means new subheading
, means same subheading new reference;
, A32c= reference in interview A, utterance 32, paragraph c;

bold equals key passage
all proper nouns lower case
Caps= category title(down left hand side) or case interview label(A-F)
ff - following paragraphs
[] refers to another similar or same coding under another heading

L Learning (and teaching)

Activities — break up pentatonic, B97b, ghosting, B97b, free noodle, B97b, given notes, B97b, given structure, rh, notes, B97b, then allow them to change, B97b; play for 2, rest, B103b; make phrase note by note, B107a·

Alexander — C80c; C411a;

Antiquated — Uni. education, C12b, C30a, C30c;

Application — to instrument, D54d, and performance, D84d; applying rudiments etc in context, D105g, D141a; take fresh look, D168d;

a jazz Approach — pedagogy which works across a range of styles, C511, C513; D84d;

Arpeggios, working from — [F key idea] F73a; F139b; work on, way of approaching chord structures for single note inst., knowing when to change, F141, hear chord length, F143; F145, F149; adding rhythm, creative rh training, F149b; enables seeing new possibilities, F151; applying arps to context, F153; grows, adding other notes, F159; method fosters difference by forcing to limit, F294, opens up thought, demands creative response, F296; good for gen mus skills, range of inst., technique, F318; F334; better than licks, reflect inner lines, forces melodic line, F392;

Basics — before being creative, D101b;

Balance positive and negative re-inf — A218b; C453a-b;

Body — voice as in the body, C114; feeling as physical, C114; dance, C10a-c, C158a, C168b, C260, and rhythm, pulse, D192b; **C250**; body learns thro practice, C340; physical, C368; use, tensions alex., connection body, sound, C411a;

Books/resources — mehegan, levine, dobbins, E113a; dobbins, E321; berklee tapes, F87-9;

Boundaries/categories — structures and freedom, scale syllabus, A75a, bach, A178b, atrophy, A178c, breaking, **A183a**, playing the flute properly, B27f, social norms, B46, go own way on interp., avoid presc., B48, B54d, D68a; cultures not enclosed, sealed, B111e; defining boundaries, **C250**; limit in order to later allow, C439, C441a, F322; if students break out, let them, if confident, C447b; define self against ghall boundaries, C447d; any ed. process as closing/opening, **C447e-C449**; no restriction, devt. of flow and pure se. exp. thro any lang., **C469**; knowing about bounds before breaking, C495b/c, A96e; bounds as personal, emotional, style, C497; categorisation of people by race, D38i; knowledge D50c; jazz definitions, D68b; limits of categories, D68c; draw categories in terms of

	theory instead, time, melody, harmony, D70a; barriers, boundaries, break down, coltrane, high level, F131, F189, say ing this is possible, jcoltrane, cparker speed harmony, F197;
Breakthroughs	one a week, vs more complex model, B91a;
Breathing	C78, in and out, blockages, C98a; as soul, C164;
Clarity	in teaching, C26a
Classical music	fear and hatred, badly taught, B13a, cl. as correct, B40a, as damaging other styles, specialised, B40a, fear of exposure, B40a; cl trained, unable to imp at all, D172;
Confidence	B60e; validation, C12e, affirmation, C58a; personal confidence, C30f, C36a, C36c, C44, C54a, C64, pupils gain, C66a, C310; helped by vocab, lose spont., C142b; C181; thro rhythmic presence, C344; fear, C392a/b; E89;
Contexts	workshops, B30c; beath, early lack of gear, now midi etc., E69a;
Control	teacher, need for, C100;
Creative skills	[see also PCr] needed by starved cl., B60b[see PC]; E185; cell, point of development, E191; must give info, tunes, to enable cr., E209, happy non-cr., vs those who put stuff in, E211; creative teaching, new ways, E215; from facility, F59; via comp and arr., push to come up with things, F73b; encouraged by arp method, F151; try, F163;
Crossover	A140a, A176b, A278, means good for ed., B54d/e; range of egs, C479;
Diagnostic role	D54d; E107; continual, E261; F310;
as Discovery	by doing, error, experiential, A3b, A31d, A31e, A31g, A61b[vs Repertoire], C383, in SNe, A69, experience; B97b; mistakes, C348; C358; D84b; skills and experience, D101b; free, D103b; tech. and methods enable faster progress, D111b; dictatorial vs discovery, E24b; find out Dorian, funky b3, D29; leads to better aural skills, E29; all self-study, E61; guide, point, not tell, E87; self-discovery, E185; disadvantages of own devices learning, F45b; to teach self, F99b;
by Ear	[see LLi] A27a, environment, A61b, stretch, A75a, v early, E8, E10; C30a; stereos, C30a, C30c, C30d, twitching ears, C54b, ear-cleaning, C54e, C56a; hear structurally, C56b [seeB103c, B89g]; bebop as good for aural, C142a; aural awareness, C176; C386; own, and pianist's, D131a-b; unorthodox sound, from ear, D151d; via discovery, E29; ear training tapes, singing, F89; vs transcribe, F65a-b;
Ego	out the way, pro., A218a, A244b; inflated, cpine, C228, C487, not in D's band, blow, licks, chops, vs share, [VSh] D127b, authenticity, D137b; D170-2; nightmare rh. sec., not sharing, blind with science, E131;
Early experience	importance of folkmusic, A3d, singing, A3a, A27a, tradition, A9c, debussy, B11c, B17c, includes pop musics, B7a, B13b, B13c, D12e, D24d, E10; irish music, B13b, classical, A47; ballet start, C10a, C10b; non-musical family, C10d; rnge of context, D6b; stop, hang-out, listen, D6i/j; something happened around me, D6k, filled life, D6l, rich, D24d; perf. exp., D28a; street sing, clap, rhythm, sa, etc., D115b; family support, D115c; piano at home always used, D115e; mus. fam., E4; scot., E6; chords in some keys early, E6, B13b; rconway, E8; start own kid band, E16b; home environ., E16d, supportive, always playing, at home playing, E18a; wclass fam., sacrifices., E26; dad tpt am, bro sax, F6, dad unc band, F9; amateur band, calypso reggae, F15; church class. harms, recognise later, F31a; dad, folk, calypso, F31b; those who grew up with jazz vs others, F51b, vs no jazz, F57; you take early experience for granted, F237; being more prepared than you thought, F237;
Encouragement	and acceptance, C453a; cool uniforms of mch band, D24a; not pushing, D115 c-d; family support, F51a;
Enjoyable	A218c;
Environments	A3a; demanding, C54a; shouting, D24k;
Framework	C430a, C439; judge the amount to define, C439; also defined by class name, C489b;

Functioning musician aim of ed, C56a[see also Practical];
Guildhall F135; [search more], hired to teach, F139; F286; st less grounding in trad, F302a; students more experienced, ner pro, but more classical, less grounded, F302a;
Healing, learning as C48a;
History playing styles, cliche jyancey kjarrett, E229;
Imagery learning, C80c;
Improvising skills needed by cl. mus., B60c; not knowing what's coming out, C56b, C58c; not just jazz, C108; over changes, vs. mnichols, jtippett, C193c;
Independent own researches, B11c;
Intensity A27a, A193, loud and high, **B46**[see also QLo];
Jazz, in education/j. ed. crossover A158c, A158d; Jazz skills as eartraining, C54d; as a teaching approach, practical vs intellectual, C336, C340; as teaching bad habits, but marsalis, E69b; j. as one approach to problem, E187;
Individual, student as C80c;
Interaction skills Fostered in education as in own circle, feed, B66l; pianistic isolation, C12c, C30c; teachers, C24b; social learning, C66a; jstevens, C443; bass/drums, D28n;
Integrating, learning as socialisation, with others, D38c;
Knowing what you're doing singing, vs. naturally, C56b;
Language A96d;
Level simplified, A226; bebop, 52c, hard to find, B93a, damage if wrong, B93b; break down creative proc. B97b/c; beginners, see LAc; intermediates, hyperventilate, B103a; readiness, C10h; demanding, C54a; mixed, C328; notebound at start, C392b; defined levels of devt., D28o; new level, D38d-e; interest in jazz came later, D38j; high skills, D85b vs. simple, D84d; making sense, D105d; level as extra finesse, beauty, skill, D107c; speed as easy/hard, D194b; simple bpowell first, wlak first, E43; tv increases, of bb, E103; higher, chd-scale rships, cells, imp, motive, E231; leibman's three levels, competent, interesting, inspirational, E257b; high level for kid, exciting, E271a; inexperienced, with talent, F97; new level with artb, F133; fewer limitations at higher level, arps, F159; harm, 1-3-5-7, foundation, F159; student level, F221; impro as take things to other level, F320; level allows creativity, cover ground less, F340;
Limitations, as teacher, knowing [see VHu] D170a;
Listening and observing, singing back, A63a, A63b, A178a, B56b, B85a; to balance, B111e; C22b, C148ff; C386; early, D6c; in group, D28l, D28n; intensively, to masters, D38j; D54b; ears grow bigger, open, hear elements, D105a; group int., D105b; listening and feeling things, D105d; relax within, observe, D192c; for self, E113a; style of listening, cl/jz E373-5; buying loads of records, F51a; strtch aural skill, F63; other mus, aural progs., berklee, F87; listening as practice, F370;
Lumpy learning, B52a; language, B85a; breakthroughs, B91a;
Methods doodling, transcribing, B27c, E261; reliance on what can write, not do, E159c; tapes, F89; see [LAr]
Model A96a, A96; E217-29;
Motivation A3b, Grades weak carrot, intrinsic better, [see LT love], B15a, need to play, B50b, carrot, B50b; decision to learn, D38q, D99a;
Notation [see also SNo] A31g, B9b; poor, C316a; no theory, D20a, no idea of reading, D30b, gradual dawn, D30e; more sound than sight, D38c; learnt, D38f, hang-up, D38v; hear before read, E29;
Musicianship general via jazz, B60a, awareness, B60d, longterm ear, B89g; via arps, F318;
Nurture environment, B17c, not achieved through mus. business limelight, B66j;
Openness, to learn lack of, D170a;
Osmosis learning interp., B46;

Outcomes	openness of, C100; C106; rel Grade 8, closed, C362; not finite, C362, C364; fo low, group, if useful, C443b, need to limit from insecurity, C447c; no idea of result, D92d; partial openness, flexibility of level, E173b;
Peergroup/mentor	A31e; B13g, B17e, E45; C10g; C22b, other jazz musicians, C189; sisters' boyfriend, D28b, D28c; D28f; D30d, D30e; hear something then ask qs., D36b; D38e; E45, someone saying something at right moment, E49; envy of other kids, F13; peers know no jazz, F45a; F83; other musicians, F169;
Physical feeling process	voice as, C80c, C90D; the physical music, vs technical, F65a;
Piano skills	C54b; E16a, E16d;
Popular musics	ed. experience of, A55a, B13b;
Potential	fulfil, C54f[see also talent?], C66a; natural talent vs technique, C80b;
Practice	A191, A193; importance, C418; D28k, D28l; D38j; as life, broad lessons, D86e; regular, non-timewasting, E55; time to, F139b; focus on technique, execution, intonation, harm, rhyth, F362; make schedule, F368;
Practical	C26a, active, C36a-b, C176; C328; vs intellectual, C340;
Professional training	and experience, A31h, LP, school dances etc, B13f;
Projection	B56b[see also QPr]; F73a;
Qualifications	as weak carrot, B15a, as validation, tho not best skills, C58c; important for edn., D163b;
Qualities of teacher	inspiring, supportive, helpful, D24j, inspiring, not thrust upon, D50c; D168a;
Relevant	C328;
Repertoire/style	[vs Discovery], breadth, A168b, big world, A176, classical, A174, complexity, A228, B27c, define by group, B56a, expectations, B58; rh sk. fund to all styles, C340;
Rhythm Skills	for cl. students, B60b, C310; C336; basic to all musicmaking, C340; feel the space, ttomkins, C428, C430a; mch. band., D24b; time, D54b; draw line, D70b; D84b; D166d; skills key, D182, D190a, drumset, D188; how rhythms inter-relate, D190b; pulse, subdivision, approaches, D190b; movement and dance, pulse, D192b; sense of rhythm, D192c; feeling of fit into whole, D192c; pulse vs rhythm, D192d-e; pulse, speeds, easy/hard, as taking a walk, D194b, subdivide, D194d; rhythmic relaxation, D200a; syncopation, not quite on beat, D200c; identify anchors in group with good time, D202a; explain kickbeat placement, E67b; feeling of time, E67c; fundamental, placement, E173b; E191, E335; basic, E203; central, rh, pulse, freedom, E217; E331; using arpeggio method, F149b;
Rules	C30a;
Satisfaction	from perf. with depr. kids, B91b;
School and music college	[withdrawn, confidentiality]
Self	A183, control, [see also QMa] , self-education, B28e; self-image, C86b; personality, not structures, but also later as, C136; sum of parts, C176; as only in part a jazz musician, C184-5ff; as a fitter-in, C187a; as form, C250; pour out stuff, C268; degree of self in music varies, C270b; release from self to God, c276c; not rely on past, C392e; who you are, essence, heritage, D56c;
Singing (and tapping)	early, A3a , D6b, D12a; learning tunes, A27a, learning, phrasing etc., A61b, less in schools, B60d; C10e, C10j, C12d, choir, C30c, C48a; C38, C44, having singing lessons, C46c; vocal technique vs jazz teaching, C66c; C386;[loads of C]; pot, tray, banging, D24g, D24j; become singer, D26; in school, D44a; singing wshops, D92e, D166f; tapping=jazz=bad, E24b; mum early, pno, F27; aural, F89;
Skills	pitch, memory, dyn lib. A96a, A191, technical, A106b, A252, for employment, A174b, emphasis on musical sk, B27g; in education/jz. ed., B56c, B58; technical, br., C78; harm, tech, etc. C136; rh, mel., chd.,

	jazz lang , appr., C336; thro body, C340; rhythmic presence, C344; rh aw., hrm , lang., spark, into unknown, C372; 1st beat insecurity, C374; place melody in/outside harmony, C374; tech ab., mastery of inst., expr. of ideas , C404; mel and rh. lang increase, tech fluent, physical ease, C409; flow and self expression, thro any language, no restriction, C469; lack in community music, D12c; learn form/routine, sing song in head, D28c; technical skills, co-ord., C28g; sound quality/texture, D28j; D30e, tuning, reading, vocab., identify styles, D30e; of backing, D38d; flexible, reliable, D38e; skills, D38u, D38w; play in any key, D48b; skills vs deeper expression - spiritual, D50b; D68a; substance, D105e; scoring, placing insts., copy, D155b, make it sound bigger, D151b, D155c; small band skills, ghall, beyond scales and harm., D166c; gen skl., D178; rh, mel, harm., E173b; E's model: groove, seq., repertoire, history, E217-29; early basics, reading, listening to blend, F49; scales arps, sound, intonation, projection, blend, F73a; comp/arr., creative, F73b; modes, cadences, chords, F89; rh, mel har., F298; F summary - creativity, melody, rh, knowledge of seq, sound proj, emotional aspects of lines, listening, F328;
Space	B60d[see QSp]; losing place, B103c; C374;
Stealing	vocab, good, F302b; steal, take apart, see why, put it back different, F304;
Stratified	A168c;
Student	A189, A191, focus on student, B93b; understand motivation, D54d; range, E12, E105, E167-9; lack understanding of why playing, E41; as not all bright, therefore give basis, E397b;
Style, of learning	formal/informal, [see also LD], A65b, A106a/b, own sweet way, B11a, hang-up over lack, D38v; feeling need, C66c;doing it vs lessons, C76; doing, and listening, C148; follow up transc. with arrangement, C489a; structured vs environment, D8c; D20a/b, uncertainty and conviction, D20b; by unearthing, D30e; by hearing, then asking qs, D36b; in touring, learning, integrating, D38c; decision to learn for self, D38q; open, all registered, D48a; inspire not thrust knowledge upon, D50c; tell what notes to play, structure first, D147; tch imp., not 'do as I say', D236; not impose will, E16c; self-taught, F169;
Support	rel. university choice, confidence, C10j, C12a; formal training in mchg bands, F47;
role of Teacher	demanding job, A88a, E177; mentor role, A3b, B13g, st. beware, A178a, maintain st. confidence, A183e, E179, enthusiasm, love, laughter, the bang, A199, A213, A218b/c, C80d, E175, E177, E181a, fire up, terrorise/sweet, E267; sensitivity, A218b, musicality, A244a, own musical confidence, A244b, creating dis. situations, not tell to do, A262, F294; in family, B7c, responding to st., B56a, facilitator, B97a, break it up, B97b/c, fac. as provide materials, done it oneself, C418a, provide stim., area, material, eg rhythm charts, C420, C430a-c; to be open to insights of pupils, C100[see QOp, VOp]; need for control, C100; not force outcomes, C102; rships feed teacher and pupil, C168b, C319a; tailor to person, C320b; admitting you don't know, C322; as not all-knowing, C322; as learning for self all time, B89b, C328; both provide framework and feed of student, C430b, have agenda, C436, not totally st-centred, C443b, C445b; t's power to open/close, C451; personality, vs pedag. skill, C451; importance of keeping alive as t., C481; patience, D50a; encourage, support, D54c; ensure equal involvement of all, D84a; as opening life to others, willing to learn, D92b; activities, D117h; learning to teach on job, warm-ups, natural, enthusiasm, D163g; suss attitude, and weakness, D170c, D172, not want to learn, question, never accept, respect, resistance, F314; warm-ups, D200a; identify anchors, D202a; point out cues, D202c; not teach impro, 'do as I say', D236; teach impro. , point out elements in mel., D236, give easy structures, D236; as communicator, E12[see CCo, VCm, QCo]; turn on kids, feed

right stuff, E16a; direct bb, not impose will, E16c E67d; balance of skills tech vs. harm., E24ab; encouragement, E24a; choose moment to say., E49;[see also LPe] energy, enthusiasm, E89; encouragement, E89; forty lessons a year progression, one is easy, E89, E91; [see also QRe, bigband dir.]; range of strategies for abilities, E105, adaptable, E107, sus level, E173b; diagnosis, E107, E261; demonstrating, E163; respect based on skills, E179; record- keeping, E181a; challenge of going about it new ways, E181a, E215; students as people, communicating, E181b; teacher-directed fooling around, E215; efficiency, need to cut crap, get pupils far, E269, mean it when call for attention, E291; as assessor, E397a; set problems vs give answers, F73b, learning how to teach, make understandable, logical, makes sense, practical use, F139c; from example vs explanation, F139c; switch on lights, F312; hard to start with, later easier, F312; creative via, eg - write eg, look, analyse, try not to do what I did, give structure to work within, F322, F324;

Teacher Training cynicism, E157, teaching notes, gaelic culture, E159b; in own coures, assume no prior knowledge, E173a;

Teaching as means to learn E67a; E67c; perennial student, E113a;

Technical control and bebop/level, B52c; not 'bolting on' techniques, C256; Terminologyjazz, C56b; emphasis in exp. learng in sa., 20b, 24c; paradiddles etc., D34a, D38f; jazz drums, D166g, E16d; sort out pno., E20; tech vs harm., making it up, E24a; E107; keep up, E113a; gives facility, to exp self, F59; good to stretch, F63; F71; arpeggios help, F318; execution, F362;

Theoretical vs practical. knowledge , A31e, how works, A174b, harmony works, A176a/c, A178a[see also Discovery, experience], fits together, E191, analyse whats happening, F306;B27c, D168d; C340, in body phys. learning, vs intellectual, C342, make mistakes, C348; way of life leads to exp., D20ab; gradual realisation re theory, D30c; status of knowledge high, 'knowing nothing' but playing, D38a; add bits of information piecemeal, D38a; D84b; doing, D99f; skills, plus how it works, D101a, A96e; methods and tech enable speed, D111b; practice, approaches and knowledge, D166f; eg of know, but not feel, move, D192a; reliance on writing, not doing, E159c, demonstrating, E163; doing, yet can teach monkey, E327; inexperience as working mus, F99a; applying concepts, arps, in musical context, F153;

Thinking B60e; not thinking, E257a;[see also PCn]

by Transcribing B13b, Gnu High, B23a; C26a; C386; C483, C487; drum breaks, D30b; intensive, D34b; off records., E35; vs take off records, physical vs technical, capture feeling, F65a-b, F382;

Vocabulary A88c, A96a, cliches, A246, quotation, A268, exemplars, sub-con. types, not copy, A278, across styles, A278, breadth desirable, B81; [see SPe], quirky, B85a, incl. scales, B89bff, expanded intervals, leaps, exploded chords, B89d, to keep pushing, B133[see VNe]; enhance/get in way of self exp., C136; licks, C140, increases confidence, C142b; C174b; Gh gave exposure, C181; rhythms, C187c; avoid external tacking on(?), C256, avoid mechanical, **C392b**; increase lang., C409; follow up transc. with arr., make inherent, C489a; not aim to sound like eg, C493a, replicas, C495a; no need to like all styles, C503a; of grooves for drummer, textures, D28k, D38c; range increases D28o; awareness of other vocabs., D38e; sa formula, D48c, rhythms, D202b[many more]; latin egs., D240a; egs of techniques, eg fast swing, D240b; simple sa mels., ellington, D240c; licks, D242-4, as platform to bounce from, D244a, can limit or restrict, D244a; licks also help with comfort, ease, D244b; D99f, D117c, set standards, D244b; licks as avoiding melody, structure, and personal element, D250a; avoid saying exactly what some-one else said, D250b; one swing rhythm, E16c; memorise exactly as is, E55; reproduce, E127; tyner lh, E215, cparker rh, E217; effects,

trem, crush, E225; in edn., no clone, find own way, E267; voicings, modal, alt., E307; egs for particular impro techniques, eg rhythm cparker, making notes count mdavis, opeterson tech., bevans sound, E341; aim for certain sound to create, E343; focus specifics, learn a lot, E345, E347; cliches, leads to musical sense, E395b; easier to assess, E397a; jazz kids miss vocab, need ednal structure pre-uni, E400a-b; inflection, feeling, inside, F65b, F382; steer clear of licks and patterns, stifle creat., F133, F163; playing own licks, against slavish copying, make it own, F163, F165; not play exactly same, but take spirit of that, bass snd, pno comp etc., F267; brecker vocab issue, note for note copy, see SBk; stealing good, but from the best, F302b; steal, take apart, re-use, F302b-4; tapes with classic recs., F382; focus on inflections, devt of own lines, authentic phrasing, F386; use sclae and arp, not licks, F392;

Watching, learning by D24f, D24h; from other players, F169;

Whole application teacher assessment of student, based on, D54d;

Work hard, C26a; exemplars what you like, is successful, cwilson, lammas, berberian, bach,C479; awareness of what it is to seing in others, C493b; 5 yrs, D38r;

V Values

Accept voice, C86b; influences, B52a; teachers accept students, C453a; gh accepts bhol. as enough, C505[relevant?]; C521;

Allow music to come, C142b; surrender, C168a; C256; let, F203;

Arrogance, rudeness, avoid teachers, D50c;

Apply yourself A191, D50a, give best shot, D50a;

Audience not pissing off, B28c; fitting niche, C292b; participate more in j than cl, F402;

Avoiding cliches [see also VK, SF] A88b/c, A92, A98, A134, coltrane clones, A168e, as unemotional, A240; use but 'not particularly', B131a[see P10 coding index];

Awareness, musical opened, C358; expanded, aware of options, C386, C374; D38h; style of hearing, see SCI, SJ, E375;

take care of Baby A75b[see also LM]; not lose hunger for knowledge, self exp., F129;

Become more essentially yourself by unpeeling layers, miles davis, B127;

Best shot, give it your, every time D50a, D84a; D84d; D86c; D111c;

removing Blockages [see PBl]

working from Both directions , free and organised,183a;

Career expectations classical, B60c;

Change things in people, not take people as are, D54a, add to, not change, D54e;

Checking out absolutely everything you possibly can, B17g, B23f, B32c, choosing infls, B32c, class narrow, B60c; D38h; other mus., F87;

Choice for consumer, vs spoonfeeding, B66b; for students, C66a; choosing way, C358;

Communication regardless of language, can be barrelhouse, B111b; leads to jazz as alive, vs frozen, B111b; E10, E12;

Competition anti-, B15a; C208a; D54b; not, but friendly joust, E131;

Complete person combines physical, emotional, technical, C409, [also LSk], C519a; jazz mus as composers, A134, A168a;

Confidence building, in audience, B28b, building in student, support not tear to shred, B30c, in own interpretation, B40a, of passive consumer to contribute, B66b, kids, B91b; school, C10j; university, C12b; C48a; courage and conviction, C236c; via rhythm C344, C358; D38h; early arrogance of youth, D38l, later discouragement, D38o; to back out gracefully, D111c; E89; as player, E271b;

Commitment to kids time went quick, E203;

Co-operation not society as indiv., B66gff, nurture, support, B66j-k;

Creating, experience of need for in school, E81;
Culture, as basis for music D54h, cultural distinctiveness as beauty, D56a;
Curiosity B17c;
Different ideas, perceptions [see QDi] reflect in playing over same chord sequence, F294;
Difficult, nothing is too simple, apply yourself, D50a;
Discipline iron, methodical, non-timewasting, E55; in practice, on one style, E321;
Ease C94b; avoid tension, C98a; aim for phys. ease, emotional ease, expressive ease, C493a; D84d; comfort, enough to embellish, D111d; at home as kid, E18a; comfort, E259;
Equality humanity is all, D72f;
Essence finding that, who you are, 50% of whole thing, pride D56c; style has ess., D68b; essence as blend, in group, D86b; D86d; roots, D99d; in free, D103a;
Experienced = good C368; [see LD, LE, LPo, LPr, LS, LTh, Plf]; D38d; life-experience, D92a;
Facility on inst., from tech, leads to creativity, F59;
Feeling at home, in love with style/lang., C471;
Finesse skill, beauty, D107c;
First idea often best B103c;
Flow/fluency C469;[seeQFl]
Follow through (impulse) screaming out the top, A106b, C390c; creates cohesiveness, C390c; 392d; C398a; by letting go of surrender to process, C398b; avoid preconceived, ride on C402b;
Freedom of/self expression C106; applying in jazz, but other musics too thro' impro., C108; self, C136, C266; C270b; expression to God, C276b; as a bird, C394; C469; lack within society, C503b; Pukwana, deeper than skills, D50b; not pop music, D68a; hunger, F131; because less precomposed, F153; self expression thro trad., F255; high form of s-ex., F330;
Gender/feminism C22b, C40, C208b, C208c, macho, C222; jazz as male-ego-dominated, anti-simplicity, anti-emotion, C503b;
Give, wanting to as musician, D50c; D105g; give back, E285;
Give and take of musical ideas, F217;
Good time, all to have in workshops, D84b; D92d; D163d;
Going your own way B17c, B17d; E267;
going with what Happens C236c; impulses, not censor, C388; from blackness, C392a; let mind find new areas, F203; go with sounds heard, F209; let it happen, F344;
Growth painful, C12e;
Headspace, create D168c; D54b; D76a; radio, D159c; clear mind, F209;
Heritage, pride in D56a-c; sa, hard because restrictive, D115a; vs need to be european , american etc., D115a; roots, solid planting, not growing all directions, D117d, bond with musical understanding, D117e; d6 gros from heritage, D117f;
Humility always someone better than you, D38g; little knowledge, D54d, D111a; as teacher, D170b; E101b;
Idealism narrow-mindedness, A67a, classical music ed. as narrow, B17a/b;
Inclusive ie not excluding other styles, C471; B52c;
Independence B17c;
Integration, cultural vs apartheid, D6l;
Interactivity, aim enables creative steering to take place, F99b, eg rollins, F103;
Interconnectedness of all with all, nature, and politics, culture too, D76a, is this blend, D86b?;
Individualism C90b-c; personal imagery, C90d; acknowledgement fo difference, C102; individuality, C174b; C262; C495b; individuality, E389;
being In your voice[ly] C162[see alsoQIg] ; basis of comp., D117g; inside the phrasing/feeling, F65b;
Jazz as important as music, E177;
Living life well A256; balance, not all-consuming, E287;
Love of music A43, A197, early hate of classical, Moz., B9a; C10h, E16a;
Keep moving A73, A158d, classical, A174b, atrophy, A178c, mus. ind. ossified, B54c,

	jazz as moving on, A33.8, tubes, B30l, B30m; problems of, in school, E307;
Letting it out	B54b; release, C86c, of breath, fundamental, C94a; let go of garbage, C398b;
Life process, music as	C362;
Lose self in process	[see also PLo]of education, D163d;
Marxism/trotskyism	music as bourgeois, B13d, working class, B13e, toffs/greasers, B17b, tension between politics and music, B13d, B17d, music as product, B28c, richer and more ignorant minority, B66d; far left narrow view of freedom etc., B111b;
Mechanical, avoid the	and notebound, **C392b**;
Mistakes, make loads of	as teacher or player, E73, E173a;
Modesty	D92a; see [VHu]
Museum culture	against, Marsalis, and exclusive ownership, B111b/c;
Musician, any style	training as aim, A120a, C519b; musician first, D62;
Never completely happy	D155d[search in others]; E247, level, E253; avoid complacenecy, F133;
New, try for	even outlandish, keep pushing, B133; C158c; not coasting as teacher, C328; hunger, so much laid down, F131;
Obvious, don't avoid	[see QOb] (trying to find something else/new?) C158c; jarrett, C236b;
Openness	st. attitudes, A189, in Q and A. A264, miles d., B17e, wonder, B52e, C30b; avoid narrow, B60c, B111a, et al., [SB, SCI NAf etc], B133; opening up, C48a; avoid pushing, C90d; C100; of ednal outcome, C100; C358; widest range of options, C370; not shutting down, remaining open, **C392c**, thinking know it all, preconc., F316b; open mind on style, C519c, C521a; open mind leads to learning, D48a; helps learning, open to receive, D54c; pop narrow, D68a; limitations, especially black culture, D72d-e; open up to rollins, F103; musical process, players, to ideas spur of moment, sensitive musicians, give and take ideas, F215;
Non-prescriptive	B60c, in teaching, B93b; style, B111d/e; C208b; vs recreate particular sound, E343, E347; better to prescribe and get achievement, E395a-b;
Participation by all	avoidance of passivity, B66b; passive nation, C344; Sth Af., D12a; people's music, D54g; D84c; D92d; audience part., F402;
Perform, because of who you are	D151e, so give space for individual within comp., D151e;
Personalise/personality	appropriate, renew, inflect licks, phrases etc., B131c; avoid regurgitation, recreation, B131c; after transc., C489b; personal/musical link, C497; cl. as recr and creative, transcends, C519b; F103; european personalise trad., F283; personality thro arps, F308; F320, F335;
Place for everything	all styles, B50a;
Playing yourself effectively[Py]	F195;
Popular musics	craft, A81c;
Practical	vs philosophical, E199, vs academic, E273;[check others], serious, E279; E285;
Prejudice, anti-	C30a
Questioning	B17c;
Reaching out	in performance, D105g;
Respect for others	musicians, avoid dis, slows you down, D151f; D159c-d; sadness of jazz camps, E379;
Respectable	but not too resp(!), E103;
Reverence	to greats, E347;
taking Risks	A77a, A106a/b, A244c; jazz as, vs staying within tunes, C60h;
breaking Rules	temporary, A183e;
Seize the moment	bird photo, B107b, bird fly, C394, catch/ ride on impulse, C402b; Surrender to m., C142b; present in the moment, C236c; tippett, nichols, C388; not rely on past, C392e; choosing before or in the moment, C400b; decisons, consc. or not, C402a/b;
Self-criticism	A99, honest, B40a[Liebman]; D155c; E67a; self-examination, E311;
Self-improvement, continual	D155d; E113b; teach self, F99a;

Sharing	environment, thro' listening, B60d; teaching as shared experience, D54d; D84c; D86c; D86e; teaching as, D92a; no money changes hands, D92c; not challenging or threatening, D170c; not egos, E131;
Snobbery, inverted, avoiding	miss amadeus, jazz only, due to treatment, E24;
Stays with stuff	jarrett, C236a;
Stretch yourself	F203;
Success	building in, B50b;
Support others	blend, support, D234;
Sympathy	with other musicians, understanding of roots, D127a; close to other mus., D127c;
System, anti-	E271b; as means to end, E271b, as way around teacher fear, E271b; music as not a system, E285, A234;
Thinking, improve quality	D168a; high speed, harmony, cparker, F197;
Tolerance	C521a;
being in Touch with self	C495b; self-discovery, E185;
Uncertainty, eliminate	in performance, [see VCo], by practice, and group participation, ease, D84d;
Validate	voice of student, not so much emulate or listen, C491;
Where people are at	start from/respect B93b;
Wholesome	[see VLi] life, full and, D86e; improve quality, full, D168b;
Work, hard	them into the ground, E89, us, A191, E93; F21; not enough on road, F129;

Appendix C

Interview Schedule

RESEARCH INTERVIEW

No. 1.2 (Modified 17/3/95)

Interview Structure

At the start I will turn on the tape recorder!

Confidentiality: Interviewees' names will be kept confidential in all future use of the interviews.

The whole interview or sections will be recorded, transcribed in full, analysed. A copy will be sent to the interviewee for checking as part of process, and in a second interview, you will be shown a preliminary analysis of what you said and asked to comment. Further questions will be asked to clarify issues and avoid mistranscription and misunderstanding.

Aim: The interview will hopefully enable you to tell your own story about your musical life, past and present, and to discover how your approach to music has changed over time - to discover your values, the general principles by which you operate as a musician and teacher.
I will try to give you freedom to talk. Questions may be asked to elucidate and elaborate on things as we go through, but you lead the way. You can of course decide not to answer any question asked.

Previous interviews have taken two to three hours, including breaks.

Questions

1 General Information

Name

Age

Instruments played

2 Your life

What happened when? What were the milestones in your musical and educational life, and how have they affected your current practice as a musician and teacher?

Was there music around you when you were growing up? What sort? From when? At home? At school?

How did you learn your instrument? Were you well taught? If so, what was good about it? If not, what was lacking?

Were you in any way self-taught? If so, how was this achieved? What general influences would you say there were on your progress?

Were there seminal musical experiences in your life? Groups you were part of, performances you heard? What was important about them at the time, and what has stayed with you now?

Were you a musician at school? Was the music good there? What was good about it? Bad about it? Is there anything you learnt at school that has stayed with you since then? Does anything from then still affect your playing/teaching now at all? If so, how? If not, why not? Was there a particular teacher who had an influence? What influence?

At each stage, in the above I will be asking what you learnt that has stayed with you, and how this has affected your current playing and teaching

3 Present musical life

What music do you at the moment?

People

Who do you do it with? Why with those people? Are there particular musicians (players, composers, recorders) who you admire? Why do you admire them? What do you look for in musicians you play w'th? Are there things that attract you or put you off in the people you play with?

Music

What is the material you play with these people? What is it about that particular music that attracts you to it? What do you get out of it? Are there things that you do not enjoy about it, or would want to do differently in an ideal world? Why?

4 Education Work

Tell me a bit about your background as a teacher of jazz. How did you get into teaching? How long have you been doing it for? Who with? At what level?

What education work do you do at the moment? How did you get into doing it?

What do you find most satisfying about teaching? What do you find hardest? Why?

Would you say you use jazz to teach general musical skills, skills applicable in other areas? What skills do you think you are teaching? How are they learnt?

What would you say are the main features of jazz that you try to put across in your teaching? Why those features? If you had to define what jazz is, its distinctive features in a few sentences, what would you say? How does your teaching reflect these features?

Tell me about a particularly memorable jazz performance you have heard recently or in the past. What was good about it?

What would you say is going on when people improvise? Describe the process,as you see it.

With that in mind, is it possible in general to assess good and bad in improvisations? What do you look for in yourself? What do you look for in students?

What features of your own playing have you tried to improve on in the past? How have you tried to achieve this? Why did you use those methods?

Would you say it is possible to teach someone to improvise? If so, how? If not, why not? Do you have any strategies or ways of working you particularly like to use to do this, or general principles you abide by in your work? What do you feel you achieve by using them?

Do you use models in your teaching, particular players or pieces of music as exemplars of styles? How do you use them? Why do you use them like that?

Have you ever taught classical music? Are there similarities between the teaching of jazz and classical music in your view? What are they? Are there also differences? What are they?

At the end, I will check that the following have been mentioned in some way:

Form/structure
rhythm
melody
harmony
emotion/being moved
singing, listening, the ear